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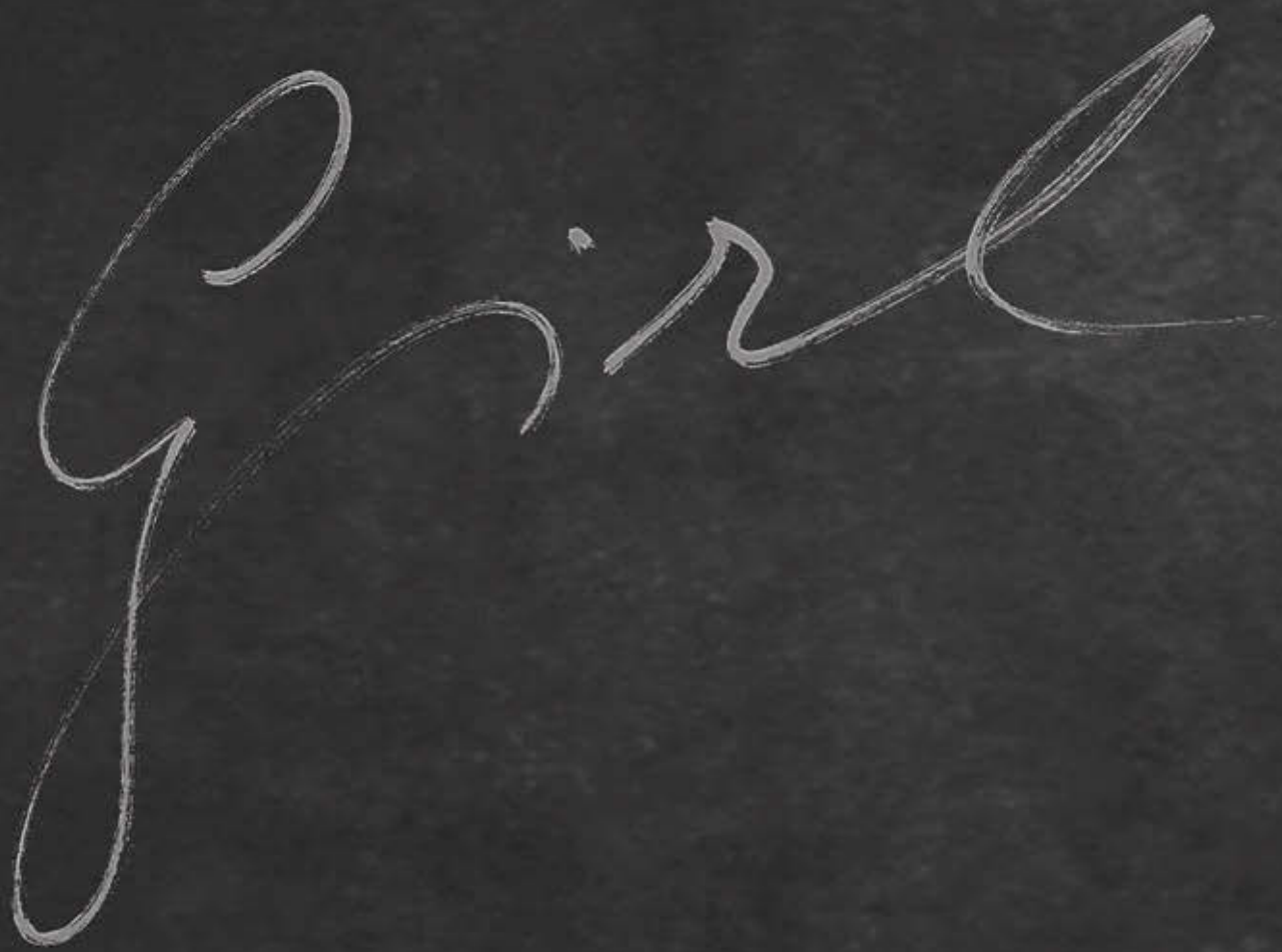

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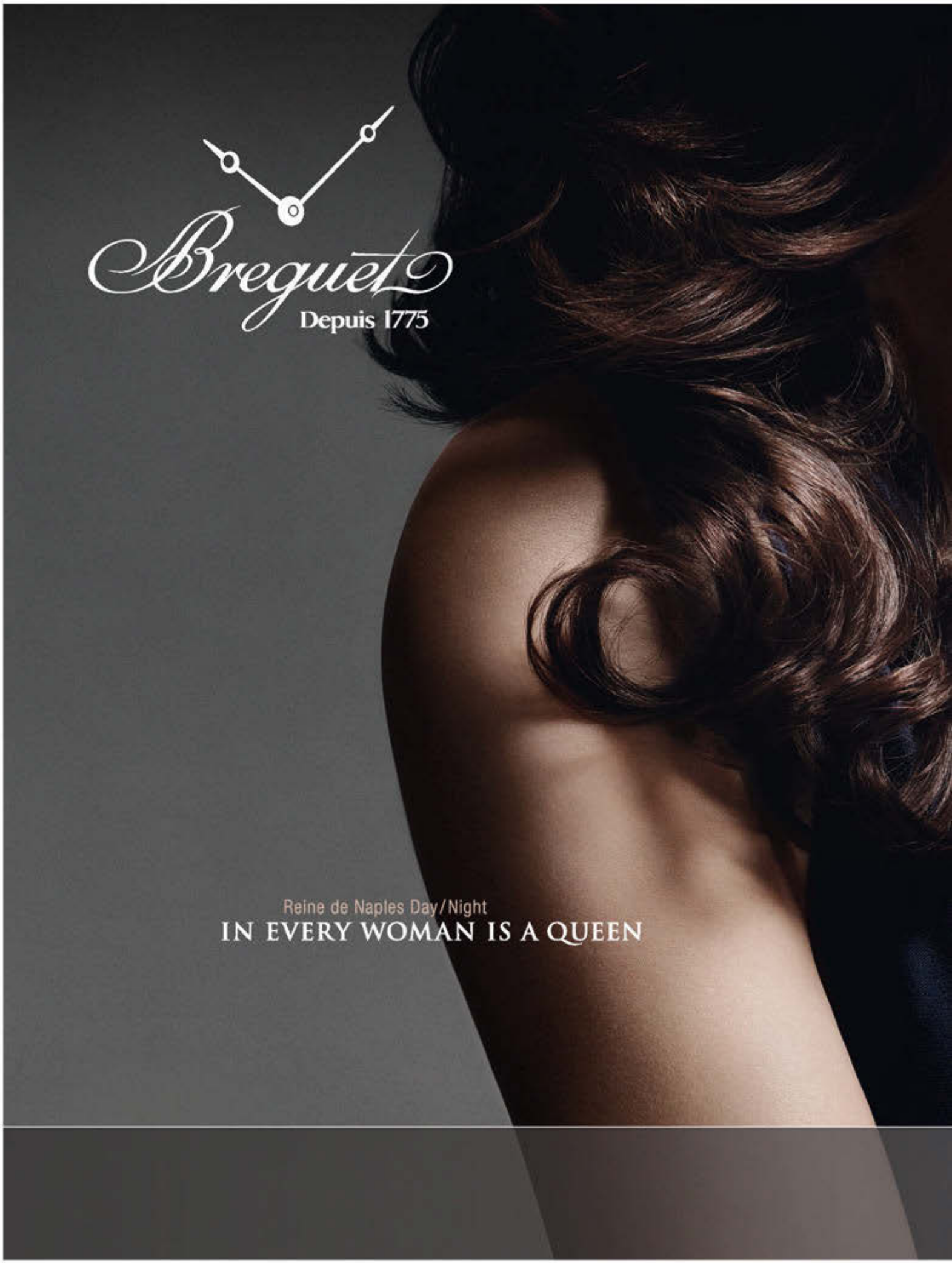

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Lupita Nyong'o wears Fendi and Chopard earrings in this month's cover story

PHOTOGRAPH: ALEXI LUBOMIRSKI. WHITE GOLD, DIAMOND AND EMERALD EARRINGS, FROM A SELECTION, CHOPARD. SEE MAIN STORY AND STOCKISTS FOR DETAILS

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PHOTOGRAPH: ERIK MADIGAN HECK


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COVER LOOKS Above far left: Lupita Nyong'o wears rose gold, tourmaline, diamond and ruby ring, from a selection, Chopard. Above near left (limited-edition cover available exclusively at Waitrose): silk top, £505; nylon and satin mix skirt, £540, both Miu Miu. Above centre (subscribers' cover): leather dress, £3,300, Fendi. Ring, as before. See Stockists for details. Styled by Miranda Almond. Hair by Vernon François at Smiths Salon Soho/RND Creatives. Make-up and skincare by Alex Babsky at Jed Root, using Lancôme: Advanced Génifique; Teint Visionnaire in 15; Crayon Khôl in Black; Hypnôse Mascara; Crayon Sourcils in Brun; Blush Subtil Rouge in Love; Lip Lover in 334; and Nutrix Royal Body Cream. Manicure by Sabrina Gayle at LMC Worldwide, using Lancôme Vernis in Love in 163. Photographs by Alexi Lubomirski. Above near right (limited-edition cover available exclusively at the V&A): crepe de Chine dress, £505; cotton hat, £145; cotton mix boots, £435, all Max Mara. Styled by Leith Clark. See Stockists for details. Hair by Brian Buenaventura at Management + Artists, using Oribe. Make-up by Pamela Cochrane at Bridge for Nars. Manicure by Elisa Ferri at See Management, using Chanel S 2015 and Body Excellence Hand Cream. Model: Naty Chabanenko at Next Model Management. Photograph by Erik Madigan Heck. Above far right (limited-edition cover available exclusively at Fortnum & Mason): an illustration after Edward Bawden's Valentine's Day card sent to Fortnum & Mason customers in 1955.

PHOTOGRAPH: KOTO BOLOFO. VISCOSE COAT, £2,695, BALLY. SILK DRESS, £861, DRIES VAN NOTEN. SNAKE-SKIN AND LACE HEELS, £530, AQUAZZURA. SEE MAIN STORY AND STOCKISTS FOR DETAILS


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BEAUTY UNBOUND

From manicures to massages, new-season colours to fresh scents, this month is all about beauty



MAKE-UP MUST-HAVES

The key pieces for your cosmetics bag – from the best volumising mascara to the ultimate red lipstick.



HOW-TO VIDEOS

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Harper's Bazaar ISSN 0141-0547 is published monthly (12 times a year) by Hearst UK c/o USACAN Media Distr. Srv. Corp. at 26 Power Dam Way Suite S1–S3, Plattsburgh, NY 12901. Periodicals postage paid at Plattsburgh, NY. POSTMASTER: send address changes to Harper's Bazaar c/o Express Mag, PO Box 2769, Plattsburgh, NY 12901-0239.

Harper's Bazaar is distributed by Condé Nast and National Magazine Distributors Limited (COMAG), Tavistock Road, West Drayton, Middlesex UB7 7QE (01895 433600; fax: 01895 433602). Managing director: Mike Mirams. Sole agents for Australia and New Zealand: Gordon & Gotch (Australasia) Ltd. Agents for South Africa: Central News Agency Ltd. *Copyright © Hearst Magazines UK, May 2015, Issue No 5/15.*
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Printed by Polestar Bicester, Chaucer Business Park, Launton Road, Bicester OX26 4QZ.

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Left: cover star Lupita Nyong'o wearing Erdem (page 146). Below: an Agnona look from 'Hothouse flowers' (page 160)

TRUTH & BEAUTY

It's long been a dream of mine to feature Lupita Nyong'o on the cover of *Bazaar*; but such is the global demand for this extraordinarily talented actress, ever since her Oscar-winning performance in *12 Years a Slave*, that scheduling a London shoot was fraught with complications. Yet once she was in the studio with our photographer Alexi Lubomirski, the day flowed naturally, eased by her calm grace. Nyong'o's thoughtful intelligence also shines through in her conversation with Sophie Elmhirst (page 146); all of which makes her a remarkably compelling contemporary role model.



As such, Nyong'o is the perfect woman to be the face of this issue, which is inspired by the many and varied manifestations of beauty. Hence Carine Roitfeld's story celebrates a diverse range of international models, including Gigi Hadid (born in Los Angeles to a Palestinian father and Dutch mother) and Jing Wen, a Chinese star of the latest catwalk shows (page 125).

Elsewhere in the May edition, we celebrate the art of beauty in a painterly make-up story that draws on Impressionist and Pre-Raphaelite sources (page 191). We consider perfumery muses (page 200); ravishing redheads (page 204); and reveal the role of Misia Sert, Coco Chanel's only close female friend, in the origins of the couturière's first ever scent (page 186).

If, like me, you find inspiration in gardens as well as in art galleries, I hope you'll enjoy Koto Bolofo's atmospheric shoot at the Kew Palm

PHOTOGRAPHS: ALEXI LUBOMIRSKI; KOTO BOLOFO; OLIVER HOLMS; GRAHAM WALSER/HEARST STUDIOS. SEE STOCKISTS FOR DETAILS

EDITOR'S PICKS

Erdem's chic dark florals prove that a flowery print doesn't have to be pastel. I've been wearing this coat with cropped black trousers, a white silk shirt, and the lightest of shoes to put a spring in my step.



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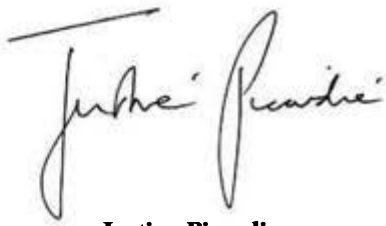


From right: a Saint Laurent look from 'May blossoms' (page 170). 'The art of make-up' (page 191)



House (page 160), and Erik Madigan Heck's imaginative expression of this season's glorious florals (page 170). *Bazaar*'s heartfelt commitment to literature also remains to the fore in this issue: our new contributing editor, Erica Wagner, explores *Alice in Wonderland*'s continuing influence (page 116); while David Nicholls is an insightful guide to the unexpected feminism at play in *Far from the Madding Crowd*, having adapted Thomas Hardy's novel into a new screenplay starring Carey Mulligan (page 114). Incidentally, it was *Harper's Bazaar* that published some of Hardy's original fiction (and thereafter, that of Virginia Woolf, among others); a literary tradition that we continue to uphold with our annual short-story competition (page 119).

Finally, I very much hope to meet *Bazaar* readers and book-lovers at the forthcoming Charleston Festival, where I'll be discussing 'The Language of Fashion' with Roksanda Ilincic and Bella Freud (24 May; www.charleston.org.uk). Charleston, as I'm sure you know, was the country home of the Bloomsbury Set, where Virginia Woolf visited her sister Vanessa Bell; and one of the pleasures of editing *Bazaar* is being able to support the festival there (it's a place which is dear to my heart). Charleston is a house, but it is also a state of mind; an imaginative landscape that represents creative liberty. As Virginia Woolf observed in *A Room of One's Own*: 'There is no gate, no lock, no bolt that you can set upon the freedom of my mind.' So here's to free spirits, bold thinking, unexpected ideas, and the joy of new discoveries…



Justine Picardie

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Above: Misia Sert, Coco Chanel's closest friend (page 186). Right: a McQueen clutch from 'Flower power' (page 89)

PHOTOGRAPHS: DAMON HEATH, ERIK MADIGAN HECK, PAUL ZAK, CORBIS IMAGES, © COURTESY OF HORST P HORST ESTATE



FENDI

CONTRIBUTORS



David Nicholls



The Bafta-nominated writer considers feminism in his new film adaptation of *Far from the Madding Crowd*, starring Carey Mulligan, on page 114. Following *Starter for Ten, The Understudy* and *One Day*, his new novel, *Us*, is out in paperback this month.
To Botox or not? 'Definitely not. There's nothing beautiful about an inexpressive face.'
Most beautiful view 'Walking the Dales Way from Ilkley to the Lake District is spectacular.'
How much time do you spend in front of the mirror? 'The bare minimum; I don't want to get too downhearted. I glance and run.'

Sam Taylor-Johnson



For 'Travel notebook' on page 223, the visual artist and *Fifty Shades of Grey* director spent time in New York with her family. In 2014, she photographed Coco Chanel's apartment for the acclaimed 'Second Floor' exhibition at the Saatchi Gallery.
How do you define beauty? 'It's all in the smile…'
Desert-island grooming product? 'Charlotte Tilbury mascara.'
To Botox or not? 'Not; I'm a director and I need to guide my cast's expressions.'

Eliza Wagner

Joining *Bazaar* as our contributing literary editor, Wagner delves into the world of Lewis Carroll's *Alice's Adventures in Wonderland* on page 116. The former literary editor of *The Times* is the author of three books, and was a judge of the 2014 Man Booker Prize.
How do you define beauty? '"Beauty is truth, truth beauty," – that is all/Ye know on earth, and all ye need to know."'
Most beautiful view 'Dawn on the Brooklyn Heights Promenade, looking into Manhattan.'
To Botox or not? 'Needles are for vaccinations and sewing on buttons, in my book.'



Hannah Betts



After a career as a junior Oxford academic, Betts – who draws parallels between film stars and perfume on page 200 (below right) – spent nine years at *The Times*, and is now a *Bazaar* contributing editor.
Best grooming tip you've been given 'Mr Nicola Bulgari informed me that emeralds work brilliantly with my skin, as I sported Elizabeth Taylor's jewels.'
Most beautiful person alive today 'The Queen.'
How much time do you spend in front of the mirror? 'I favour a languorous, lapsang-fuelled hour.'

Damon Heath



The fashion photographer makes his *Bazaar* debut (left) on page 191, as part of this issue's 'Beauty unbound' theme. A Londoner, he spends his free time either with his family or engrossed in a book, and has previously shot Eva Mendes, Elle Fanning and Zoe Saldana.
How do you define beauty? 'Fellini, Corbusier and Titian, along with a good old cup of Robert Wilson breakfast tea.'
Most beautiful view 'Down the Grand Canal in Venice, from Santa Maria della Salute.'
Most beautiful person alive today 'My wife.'

PHOTOGRAPHS: DAMON HEATH, PAUL ZAK, COURTESY OF DAVID NICHOLLS, SAM TAYLOR-JOHNSON, ERICA WAGNER AND HANNAH BETTS





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Beauty event

Fortnum & Mason

Join *Bazaar*'s beauty director Sophie Bloomfield from 6pm on 12 May for a VIP preview of the new second-floor fragrance and beauty rooms. We're thrilled to offer our readers the chance to hear Bloomfield in conversation with a team of Fortnum & Mason's experts, when you can learn about the department store's illustrious history, and afterwards shop the new beauty brands on offer. *Tickets cost £40, including a champagne and canapé reception, product demonstrations, a Bazaar subscription and a goodie bag.*



Win tickets

L'OCCITANE EVENT

Visit L'Occitane's Covent Garden shop on 13 May to see the brand's Chelsea Flower Show garden designer James Basson in conversation with Justine Picardie. Tickets cost £40, including a Nyetimber drinks reception, entry to a raffle to win two tickets to the Chelsea Flower Show, a subscription, a goodie bag and treatments.



Beauty advice

MEET LAURA MERCIER

Join the world-renowned make-up artist at Selfridges in London for an evening hosted by *Bazaar*'s beauty director-at-large Newby Hands, from 5pm on 7 May. Spaces are limited to 25. Tickets cost £50 (£40 of which is redeemable against products on the night) and include a goodie bag and a subscription to *Bazaar*.



Private view

BAZAAR BOOKS

On 27 May, the writer Hannah Rothschild joins Justine Picardie to discuss her first novel *The Improbability of Love* at the Wallace Collection. Guests will enjoy a private view, and discover the role a lost Rococo masterpiece plays in the book. Tickets cost £40, including the novel, Prestat chocolates, a subscription and Nyetimber drinks.

All ticket prices include a 12-month subscription to BAZAAR

FOR MORE INFORMATION AND TO BOOK, VISIT

HARPERSBAZAAR.CO.UK/VIPEVENTS

PHOTOGRAPHS: ALEXI LUBOMIRSKI, ERIK MADIGAN HECK, COURTESY OF LAURA MERCIER. © BY KIND PERMISSION OF THE TRUSTEES OF THE WALLACE COLLECTION



ALEXANDER MCQUEEN

alexandermcqueen.com

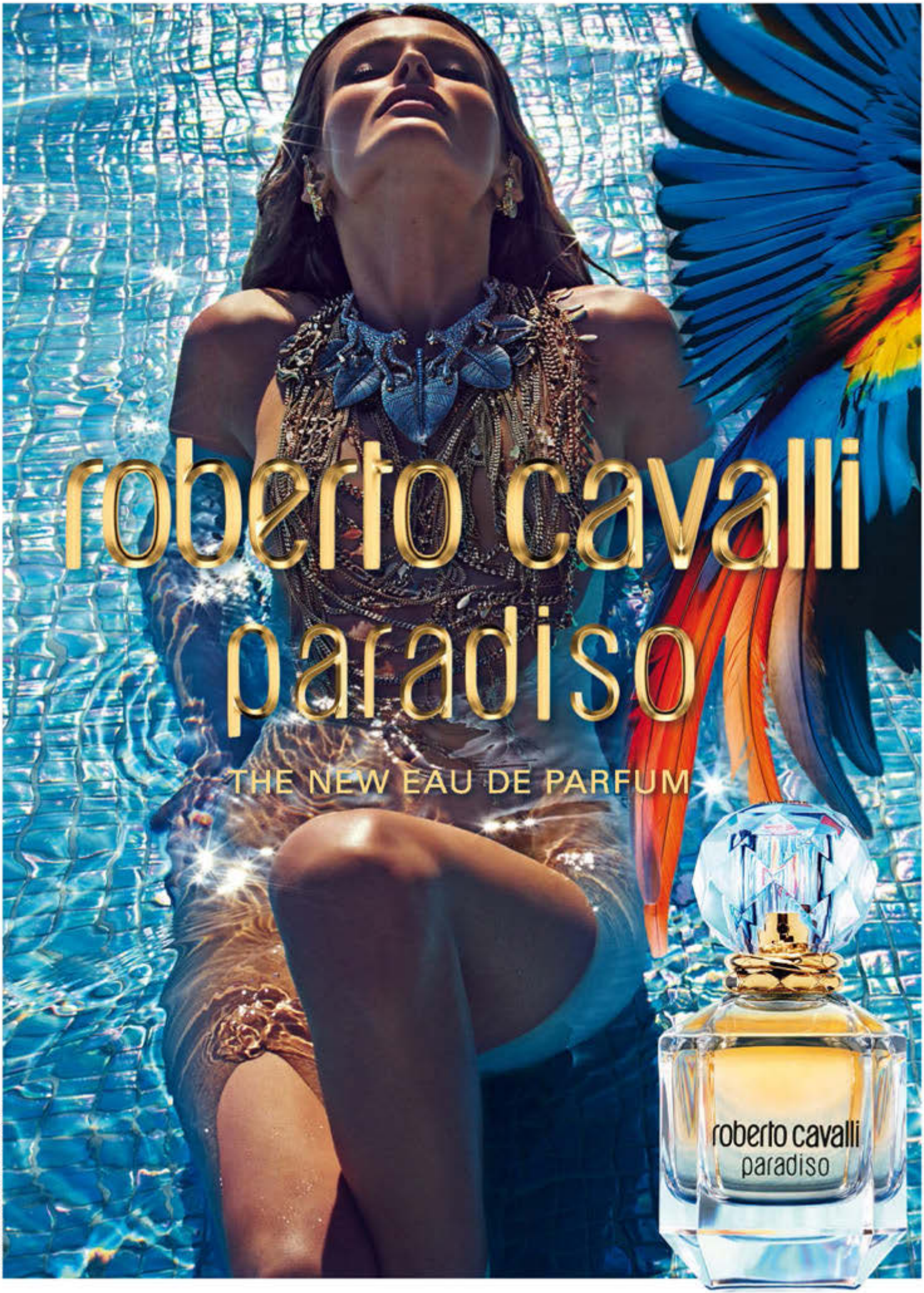




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BAZAAR STYLE

Edited by AVRIL MAIR



Photograph by PAUL ZAK

10 THINGS WE LOVE

The season's most glorious florals, plus elegant scarves, belts and bangles

OBJECT OF DESIRE

Necklace or work of art? This FABERGÉ floral extravaganza is a sartorial flight of fancy.

From a selection
Fabergé

SEE STOCKISTS FOR DETAILS


HERMÈS

4 LAYERED LENGTHS

Now for a trans-seasonal dressing masterclass: still not quite sure where to start with layering? Look to CALVIN KLEIN for inspiration. A cropped jacket over a tunic with calf-length trousers is a simple, chic and failsafe combination.

4 MATCHY MATCHY

Although we wholeheartedly approve of ladylike trends, we wouldn't usually condone matching up accessories. But sometimes, just sometimes, they work. See VALENTINO, CHANEL and DOLCE & GABBANA for proof: matching the print on your bag to that of your dress makes for a polished combination.


DOLCE & GABBANA


CHANEL

VALENTINO


SIMONE ROCHA


VALENTINO

5 THE SEVENTIES SCARF

If this season's Woodstock-worthy suede and fringing don't appeal, then the neckscarf offers a rather more elegant nod to the Seventies. Cast your mind back to Lauren Hutton or Bianca Jagger for the perfect way to accessorise relaxed tailoring or even a safari jacket.


MAX MARA

GLAMOROUS BELTS


BOTTEGA VENETA

ISABEL MARANT

LOEWE

HERMÈS

CÉLINE

From sashes to obis, defining the waist is high on our fashionable agenda this season. But if you thought you could simply belt up, think again. Cinching is an art: take tips from BOTTEGA VENETA, HERMÈS and CÉLINE.

PHOTOGRAPHS: IMAXTREE, SONNY VANDEVELDE, JASON LLOYD-EVANS, GRAHAM WALSER/HEARST STUDIOS, GETTY IMAGES. SEE STOCKISTS FOR DETAILS. COMPILED BY ANNA ROSA VITIELLO AND CHARLOTTE DAVEY



HAPPY SPORT

Chopard

PALE PETALS

From ALBERTA FERRETTI'S appliqué to DIOR'S 3-D embroidery, these soft patterns are summer's prettiest trend.

£3,900
Dior

About £760
Maison Michel

£818
Rochas

£250
Carolina Herrera

Clutch, £285
Kate Spade

£1,595
Chanel

ALEXANDER McQUEEN

£2,050
Dior

£4,500
Dior

MIU MIU

£310
Hermès

£460 **Prada**

CÉLINE

ALBERTA FERRETTI

£2,260
Alberta Ferretti

£2,100
Dolce & Gabbana

PHOTOGRAPHS: GRAHAM WALSER/HEARST STUDIOS. IMAXTREE.COM, CATWALKING.COM. SEE STOCKISTS FOR DETAILS. COMPILED BY ANNA ROSA VITIELLO AND CHARLOTTE DAVEY



What is the essence of rose?

acquadiparma.com



£440 (sold as set) **Saint Laurent by Hedi Slimane**

£465 each **Chanel**

THE WRIST STACK

These accessories weren't made to be worn alone; try in twos, threes or even fours. We've long loved multiple earrings or rings, but the best new way to wear the trend is with bangles: as at CHANEL and SAINT LAURENT, stack as high as you please.



£415 each **Balenciaga**

SHOES AND SOCKS

A pairing no longer reserved for girls, but for women, too. See PRADA: elegant floral silk socks teamed with heels or the new season's clogs make for a feminine, grown-up look.







THE HIGH NECK

Is there anything more poetic than this season's raised neckline? Consider DIOR'S white cotton smock dresses, or PRADA'S **embellished floral silk.** They evoke innocence and **elegance in equal measure.**

PHOTOGRAPHS: IMAXTREE, GRAHAM WALSER/HEARST STUDIOS, JASON LLOYD-EVANS
SEE STOCKISTS FOR DETAILS. COMPILED BY ANNA ROSA VITIELLO AND CHARLOTTE DAVEY



A JOURNEY THROUGH TIME – WITH RIMOWA

The 1920s marked the beginning of modern air travel and the golden age of Hollywood. In 1919, Hugo Junkers presented the world's first all-metal commercial aircraft. It was made using the aircraft aluminum alloy discovered by Alfred Wilm in 1906. In 1950, RIMOWA presented its suitcase with the unmistakable grooved design made of the same material – at the time, it was the lightest suitcase in the world. RIMOWA was a real pioneer in the sector, starting the trend for lightweight luggage back then.



www.rimowa.com

DARK FLOWERS

Deep, brooding tones convey a different side to this season's florals. They needn't always be pretty and pastel: we love the drama of these blooms.

From a selection **Dolce & Gabbana**

£1,530 **Prada**

About £1,350 **Givenchy by Riccardo Tisci**

£3,045 **Valentino**

£1,565 **Alexander McQueen**

£1,900 **Gucci**

MICHAEL KORS

£2,410 **Bottega Veneta**

£1,115 **Bottega Veneta** at Mytheresa.com

Credit tbc VALENTINO

FENDI

From a selection **Dolce & Gabbana**

£2,095 **Alexander McQueen**

£195 **Alexander McQueen**

PHOTOGRAPHS: IMAXTREE, GETTY IMAGES, GRAHAM WALSER/HEARST STUDIOS. SEE STOCKISTS FOR DETAILS. COMPILED BY ANNAROSA VITIELLO AND CHARLOTTE DAVEY


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Champagne
Dom Pérignon
Vintage 1998
Dom Pérignon
drinkaware.co.uk
for the facts
Enjoy responsibly

£417
Maison Michel

£2,000
Dior

£720
Hermès

Dree Hemingway

£1,950
Christopher Kane

£1,725
Chanel



Cara Delevingne in Burberry

£75
Joseph

About £495
Givenchy by Riccardo Tisci

£525
Christopher Kane

HOW TO WEAR the white suit

Transform your tailoring for the new season

When summer hits and your winter suits feel tired, let a white one be your game-changer. Whether you're dressing for the office or heading to a white-tie event, this will be one of the most hardworking pieces in your wardrobe. Keep it simple but elegant: team with a white T-shirt *à la* Kate Moss for day or, for evening, a chic silk La Perla camisole and pointed flats. A Maison Michel trilby is the finishing touch.

£495
Joseph

£96
La Perla

Scarf, £175
Saint Laurent by Hedi Slimane

£550
Miu Miu at Net-A-Porter

£840
Valentino Garavani



Earrings, from a selection
David Morris

Keep it simple but elegant

£295
Joseph

Kate Moss

PHOTOGRAPHS: PAMELA MANSON, GRAHAM WALSER/HEARST STUDIOS, COURTESY OF BURBERRY, XPOSUREPHOTOS.COM, GETTY IMAGES. SEE STOCKISTS FOR DETAILS. COMPILED BY ANNA ROSA VITIELLO



Keira Knightley photographed for Bazaar



£3,500
Fendi



£445
Paul Andrew



From a selection
Cartier





£350
Jaeger



£1,050
Fendi

HOW TO WEAR

summer suede

Introduce a subtle, sophisticated new look

From army-green shirts at Chanel to crochet dresses at Alberta Ferretti, summer suede is everywhere for S/S 15. Adopt classic silhouettes and soft pastels: Loewe's trench-coat is the most sophisticated example. Invest in pieces that fit with your wardrobe staples, such as Jaeger's workwear-appropriate skirt or Fendi's leather and suede jacket. Add suede accessories if you so wish.



£6,975
Loewe



Jourdan Dunn

£2,825
Loewe



Miroslava Duma



£705
Michael Kors

£475
Jimmy Choo

Ring,
£3,800
Chanel



£500
Sportmax



£1,725
Marc Jacobs
at Mytheresa.com



£460
Tabitha Simmons



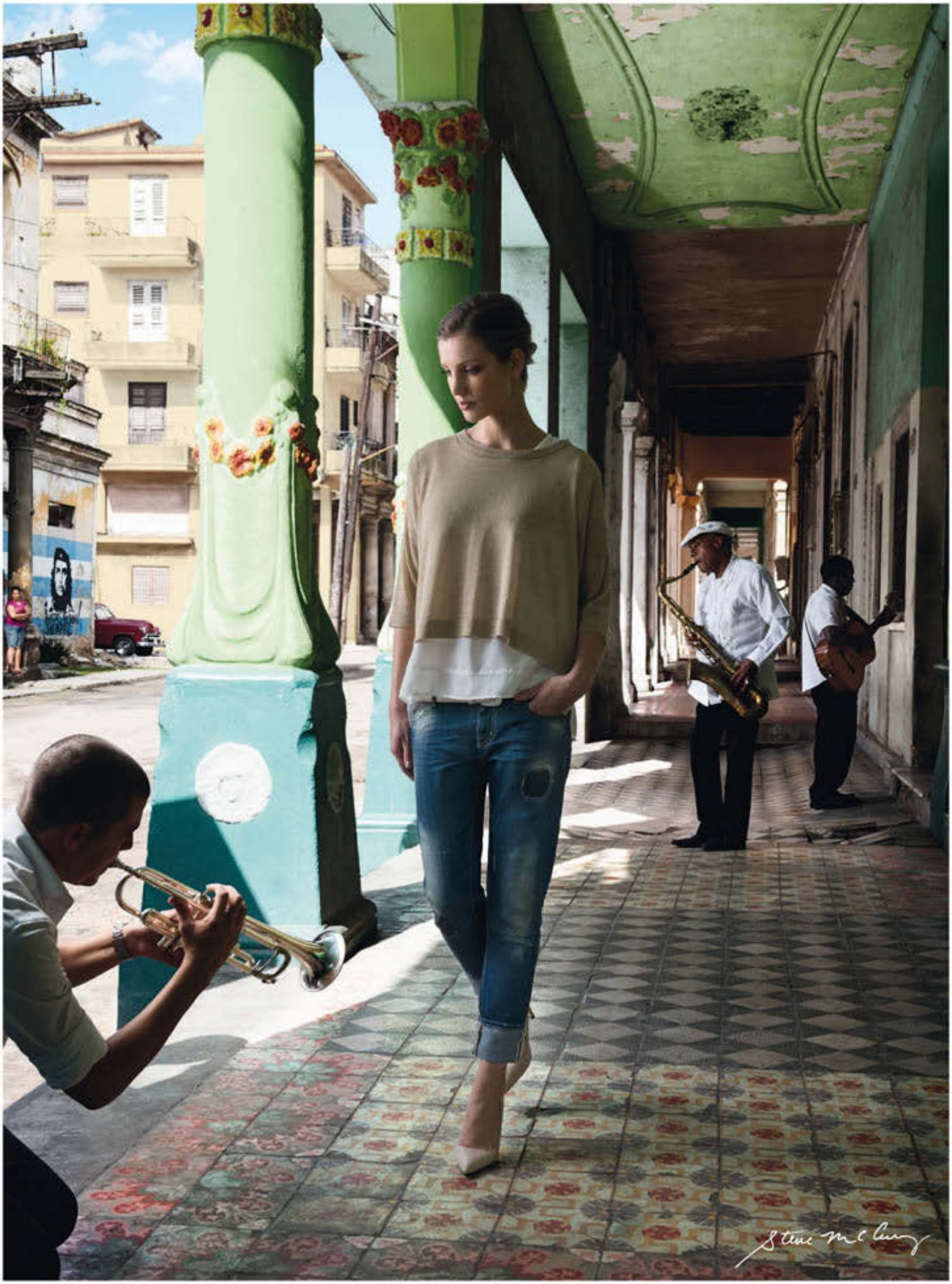
£980
Mary Katrantzou



Earrings,
£1,500
Annoushka

PHOTOGRAPHS: ALEXI LUBOMIRSKI, GRAHAM WALSER/HEARST STUDIOS, VANESSA JACKMAN. SEE STOCKISTS FOR DETAILS.
COMPILED BY CHARLOTTE DAVEY

JACOBCOHEN.IT



JACOB COHËN



Take a polished, Parisian approach

Bracelet, £1,100 **Cartier**

£1,205 **Giorgio Armani**

£600 **Chanel**

£860 **Dior**

£2,375 **Akris**

£408 **Gianvito Rossi**

£1,125 **Chloé**

HOW TO WEAR

sailor trousers

Update your wardrobe with a touch of nautical inspiration

Sailor pants have been a summer staple since Coco Chanel first wore them in the 1920s. The allure? They're flattering, feminine and elegant all at once. Take a Parisian approach: a Breton-stripe T-shirt and flats say polished but not prim. They work for evening, too: Dior's black trousers worn with single-sole courts and a silk ruffle blouse suggest the understated glamour of Katharine Hepburn on the Promenade des Anglais. Layer Cartier's Love bracelets for the finishing touch.

Jumper, £295 **Michael Kors**

£785 **Gucci**

£3,800 **Longines**

£800 **Valentino**

£TKTK **Designer name**

£285 **Gucci** at Net-A-Porter

£525 **Paul Andrew**

£308 **Diane von Furstenberg**

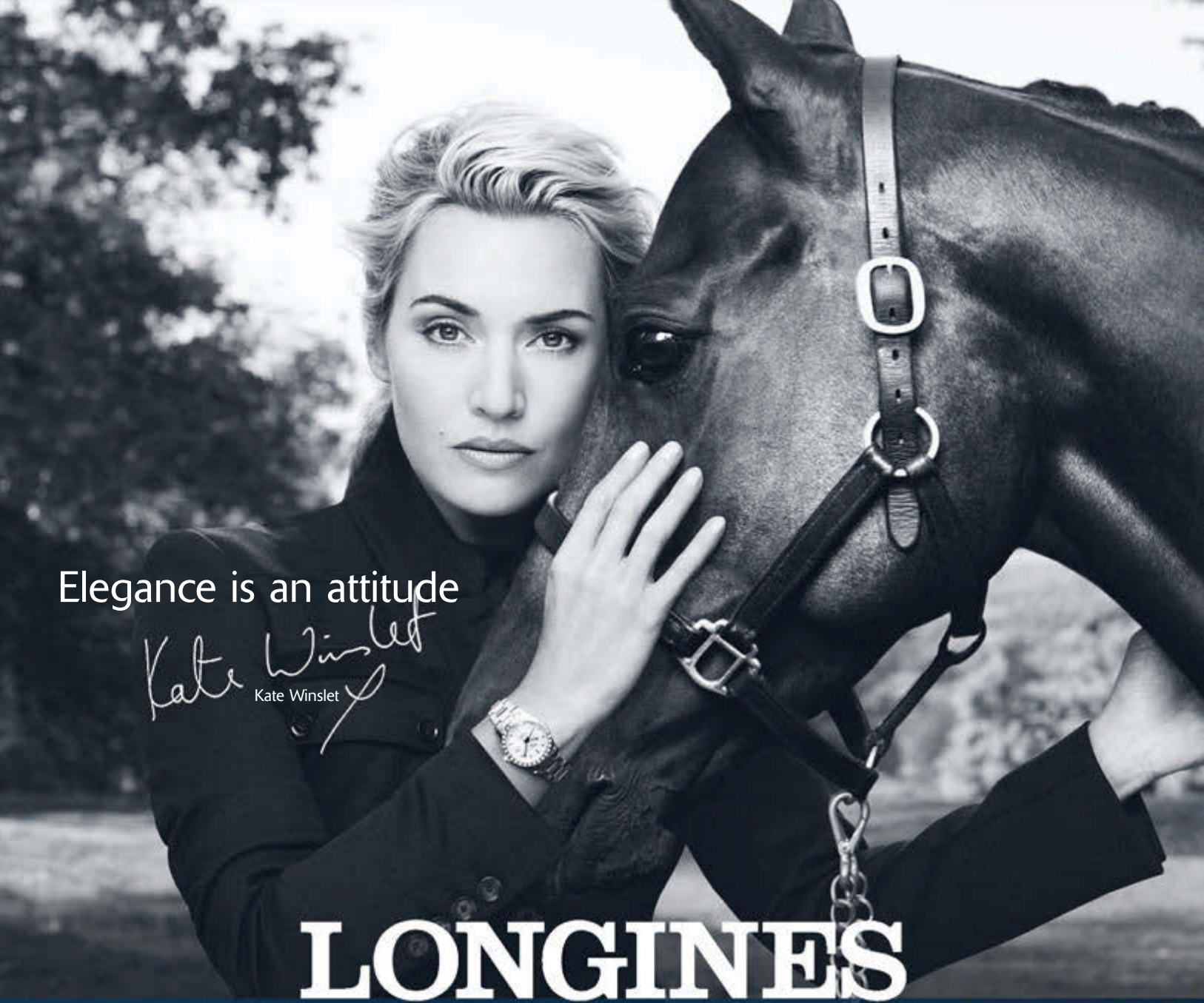
Elena Perminova in Chloé

£450 **Sonia Rykiel**

£4,795 **Chanel**

£3,900 **Dior**

PHOTOGRAPHS: REGAN CAMERON, GRAHAM WALSER/HEARST STUDIOS, GETTY IMAGES. SEE STOCKISTS FOR DETAILS. COMPILED BY CHARLOTTE DAVEY



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Carolina Herrera's S/S 15 moodboard. Right: looks from the collection

MY MOODBOARD

Carolina Herrera on the graphic florals that inspired her latest collection

It was in the beauty of flowers – from parrot tulips to lilies – that Carolina Herrera found the starting point for S/S 15. The designer took a modern approach to florals for spring, experimenting with digital prints and technical fabrics. 'The collection was inspired by the code of a flower; for example, when I digitalised the tulip, it created a spectral palette of colour from vibrant pinks and iris blues to purples and soft yellows.' She used blocks of these colour spectrums for the opening looks, while a graphic magnolia print adorned an elegant full-length skirt. Fabric combinations were also key: the final look was a petal-print silk gazar gown embellished with geometric foam pieces for a three-dimensional finish. 'By combining pixellated and graphic prints with techno crepe and piqué fabrics, I aimed to create sharp lines with soft folds,' says Herrera. 'I wanted to allow the clothes to move in a feminine way.' ANNA ROSA VITIELLO

MOODBOARD COURTESY OF CAROLINA HERRERA. PHOTOGRAPHS: IMAXTREE

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A powerful, youth-activating cream to target the complete eye contour area from temple to temple. An innovative combination of organic harungana extract and cassie flower wax replumps and enhances by visibly reducing fine lines and wrinkles. Upper lids are instantly lifted while dark circles and puffiness are improved. Youthful, brighter eyes, day after day.

94% of women were pleased with the results after just one week*.

*Satisfaction tests, 200 women, in the UK, 'overall product satisfaction' response.



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CLARINS

THE FASHION HOUSE

From championing Yves Saint Laurent to perfuming royalty, no store has a legacy like that of Fortnum & Mason

By SASHA SLATER



Yves Saint Laurent with a model at a preview of his collection at Fortnum & Mason. Far left: a lift boy helping shoppers with their bags in 1956



An Yves Saint Laurent dress from 1963

Spiced chocolates scent the air, musical biscuit boxes tinkle and twirl, and tourists revolve through the doors in a ceaseless stream: the ground floor of Fortnum & Mason, the 300-year-old store in Piccadilly, is a joyous riot of bustle and fun. The upper floors are a quieter, more private delight. Dr Andrea Tanner, the establishment's archivist, explains why: 'The store is set out as if it was someone's house. The ground floor is where all the traffic flows and the food is served, but the women's domain is upstairs. Here is where you find light and quiet, away from the hurly-burly, where you can create beauty and luxury, sit down, relax and take your time.'

Princess Margaret certainly knew this to be true when, as a young royal, she attended a private Yves Saint Laurent fashion show in the Fortnum's boardroom. Fortnum & Mason was then the only store in England to stock Yves Saint Laurent. The shop's prescient buyers snapped up his first own-label collection in 1961 and then, sure of success, purchased the entire 1962 collection blind – and the Princess, a keen customer, duly chose a gold-and-brown tweed suit and a black dress with an inbuilt bra. The designer himself came to launch the collection – a mark of its importance for his fledgling brand. Zia Zareem-Slade, the head of customer experience at the store, has tracked down a 1963 Yves Saint Laurent black dress exclusive to Fortnum's and this is now part of its precious clothing archive.



The store has an extraordinarily influenial fashion heritage. In the Twenties and Thirties it stocked Edward Molyneux and Elsa Schiaparelli, and during the Seventies and Eighties championed Jean Muir, Mary Quant and Zandra Rhodes. These days, the accessories brands it promotes include Anya Hindmarch, Philip Treacy and Aspinal of London.

For its latest venture, Fortnum's is relaunching the beauty and fragrance rooms on the second floor. Here we will find 'London's finest curation of fragrance and beauty'. There will be the pampering joy of a Bamford spa, small niche brands and bespoke make-up from Cosmetics à la Carte. And, most importantly, 'it will be a haven', says Tanner. 'Not a beauty counter where it's all spritz, spritz, spritz and rush; this is somewhere to take time, have a cup of tea and enjoy yourself. We're letting you into our home.' □

BOUTIQUE FRAGRANCES

Fortnum & Mason's beauty and fragrance rooms will continue the store's traditions of scenting the Royals and discovering fresh new talents



£170 for 50ml
Grossmith



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Maison Francis Kurkdjian



£96
for 50ml
Bella Bellissima



£165 for 100ml
Creed



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for 50ml
Hermès

PHOTOGRAPHS: TOP FOTO, COURTESY OF FORTNUM & MASON, GRAHAM WALSER/HEARST STUDIOS, GETTY IMAGES

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You look good, you feel good.
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Premium skin care[2].

1. Satisfaction test, all skin types formula, 99 women.
2. Source: The NPD Group value sales Jan-Dec 2013.



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Charlotte Tilbury in the master bedroom of her London home wearing wool and stretch cotton dress, about £1,495, Donna Karan

MY LIFE, MY STYLE

The make-up artist Charlotte Tilbury's Notting Hill townhouse reflects her distinctive personal aesthetic

By SARA PARKER BOWLES
Photographs by OLIVER HOLMS
Styled by LINH LY

In the past few months, Charlotte Tilbury flew to Los Angeles for the Golden Globes to do the make-up for Sienna Miller and Amal Clooney. She then jetted to Seattle for meetings with the American retailer Nordstrom, one of the main US stockists for her beauty line. She came back to the UK for a magazine cover shoot and two days of filming for the popular make-up masterclasses that feature on her website. Then it was back to the US for a fashion shoot in Palm Springs; followed by New York Fashion Week, where she worked backstage on multiple shows, while also finding the time for Blake Lively and Katie Holmes, as well as filming a segment for ABC News. When we last spoke, she was back in LA for the Oscars, helping Sienna Miller, Suki Waterhouse and Poppy Delevingne to look their very best for the red carpet.



Tilbury's seemingly endless dedication to her work is well known in the fashion industry, but even by her standards, the past six months have been a whirlwind. She is at the pinnacle of a 21-year career, during which she has worked with some of the biggest stars in the fashion and film firmaments, including Jennifer Lopez, Penélope Cruz, Rihanna, the aforementioned Ms Miller, Mrs Clooney (who hired Tilbury to do all her make-up for the week-long wedding extravaganza in Venice last year) and Kate Moss, who is a close friend. She shoots regularly with photographers such as Mert and Marcus, and Mario Testino; and Tom Ford, Christopher Bailey and Stella McCartney all hire her for their biggest campaigns, as well as loyally turning up to her legendary biannual house parties. Her russet





Above: a Chris Levine portrait of Kate Moss' lips. Left: the ensuite bathroom. Far left: a vintage movie poster

SEE STOCKISTS FOR DETAILS



Left: Tilbury wearing silk and rayon dress, £1,690, Tom Ford. Suede and satin heels, £690, Sergio Rossi. Below: books and vases in the sitting-room







Pre-Raphaelite tresses, smoky eyes, Alaïa-clad curves, predisposition to calling everyone 'dahhhling', last-to-bed, first-to-rise stamina and bawdy cackle make her stand out from any crowd. And now, at 41, she has realised her life's ambition of creating her own international make-up line, just like the beauty icons Estée Lauder and Helena Rubinstein who have inspired her.

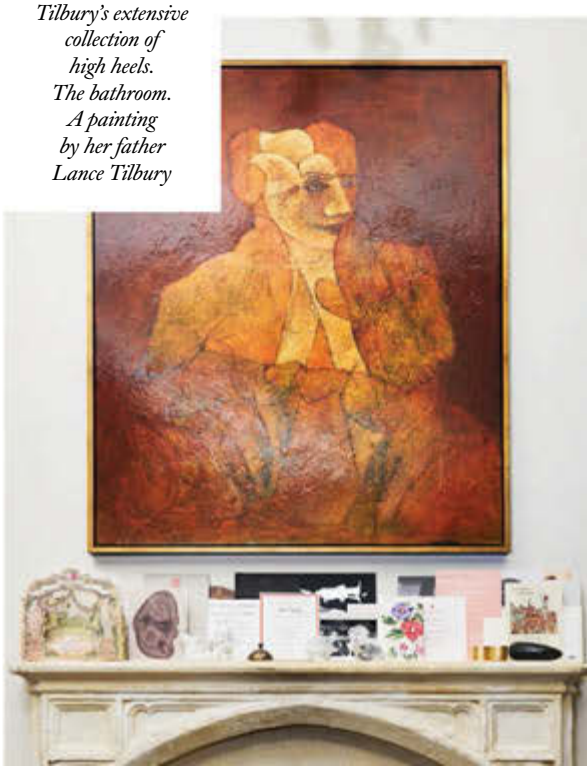
Tilbury went to boarding school in England, but she grew up in Ibiza and the island remains at the heart of her creativity. Everyone who knows Charlotte will also have met her brilliantly bohemian parents, Lance, an artist, and Patsy, whose job as a producer for fashion shoots was Charlotte's first introduction to the industry. Her close relationship with her parents means that 'Charlotte Tilbury Inc' is a family business: 'My parents have had a huge influence on me and I grew up in Ibiza surrounded by artists, writers, musicians and actors, so I always knew that I would do something creative too,' she says. 'My mother introduced me to the make-up artist Mary Greenwell, and that was it, I knew what I wanted to do from that moment on. I trained at the Glauca Rossi School of Make Up and then I went to assist Mary during the 1990s. It was that magical era of supermodels who really embraced hair and make-up artistry.'

Tilbury is a woman's woman, who believes in the empowering and transformational possibilities of make-up. 'Charlotte and I share the vision of making people look beautiful,' says Mario Testino. 'She has a very feminine way of seeing women; they feel protected by her, and celebrities ask for her. When it comes to people like Kate (Moss) and Sienna (Miller), she is one of them. She is a friend who helps them look good.'

'Aside from being one of the greatest make-up artists in the world, she is also one of the greatest people,' says Miller. 'So funny and charismatic and a truly great friend.'

If work has been all go, Tilbury's private life has been no less demanding. In 2013 her eight-year marriage to the actor Charlie Forbes broke down. Forbes is the father of her five-year-old son Flynn, and although the couple divorced recently, they managed to keep things amicable. She has found love again with an old friend, the film producer

Clockwise from left: some of Tilbury's extensive collection of high heels. The bathroom. A painting by her father Lance Tilbury



George Waud, whom she married last June while eight months pregnant with his child. Her second son, Valentine, was born a month later.

Tilbury's four-storey Georgian house in Notting Hill is her pride and joy. Three years ago it was partially destroyed by a fire and had to be gutted and rebuilt. Fully restored, it's full of luxurious touches: velvets sofas, antique gilt and roaring fires. The chandeliers, in a Louis XV style, look like they've come from Coco Chanel's Paris apartment, while the lacquered, night-crimson surfaces of the stairwell are a bold, modern contrast. Lance Tilbury's distinctive paintings are on the walls of most rooms. 'My father's work is visionary, full of colour and very spiritual,' she says. 'He has had a huge influence on my interest in colours, tonality and contrasts.' There are also pieces by the Chapman brothers, Natasha Law and Chris Levine, photographs by Testino, and a Peter Blake work that was a christening present from Moss to Flynn, her godson.

Tilbury's attitude to style is an extension of her overall theory on women: like make-up, clothes should give you confidence by enhancing your natural assets. Tilbury owns 350 pairs of high heels and eschews flats. In summer, most of which she spends in Ibiza, she wears Roberto Cavalli kaftans and prints, but in winter, it's all about dark colours and form-fitting pieces by designers such as Tom Ford, Donna Karan, Azzedine Alaïa, Dolce & Gabbana and Prada. 'A friend of mine once counted that I had 220 black dresses. My friends call me Widow Twankey,' she says, laughing.

And that brings us to Tilbury's USP: her sense of humour. It's what sets her apart and it's why she has an army of famous fans who inevitably become famous friends. 'Charlotte and I always have fun together, whether it's on a shoot or a beach in Ibiza,' says Moss. 'After all these years, she knows my face so well and can transform me in minutes.'

'Charlotte is reliable, hardworking, capable of anything and open to being questioned,' says Testino. 'I love all those qualities in her, but let's not forget it: Charlotte is also a laugh a minute.'

'To survive in this industry you need to be dedicated and hardworking,' says Tilbury. 'But most of all, you need to have fun – you really need to love what you do.' □





Clockwise from left: a framed Mario Testino shot. Fashion books in the kitchen. Photos of the Rolling Stones, and a James Taylor drawing of her father. Below left: the back garden



CHARLOTTE'S WORLD

'With my stunning friend Kate Moss in Formentera last summer'



£15
Fortnum & Mason





'My gorgeous family and friends in Ibiza, last summer'



£40
Diptyque



£1,490
Prada



'With my son Valentine at the airport before the Golden Globes'



Above: with Sienna Miller

About £815
Tom Ford





Charlotte's Magic Cream, £70
Charlotte Tilbury



PHOTOGRAPHS: OLIVER HOLMS, COURTESY OF CHARLOTTE TILBURY; GRAHAM WALSER/HEARST STUDIOS. STYLED BY LINH LY. SEE STOCKISTS FOR DETAILS. HAIR BY MIA MCSORLEY. MAKE-UP BY SOFIA BERMUDA, USING CHARLOTTE TILBURY


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PER UNA





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ACCESSORIES

Edited by AVRIL MAIR

FLOWER POWER

Floral embellishments flourish on these pretty pieces



Photographs by PAUL ZAK

Styled by FLORRIE THOMAS

£5,300
Dior

SEE STOCKISTS FOR DETAILS

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£795 **Burberry**

£1,780 **Marni**

£395 **Kate Spade**

£435 **Max Mara**

£600 **Casadei**

£475 **Chanel**

Hair slide, £380 **Fendi**

£550 **Iradj Moini** at Liberty

£465 **Jimmy Choo**

From a selection **Dolce & Gabbana**

£785 **Sergio Rossi**

Brooch, £250 **Fendi**

£795 **Manolo Blahnik**

PHOTOGRAPHS: GRAHAM WALSER/HEARST STUDIOS. SEE STOCKISTS FOR DETAILS



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£175 **Paris Tiaras** at Browns

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£190 **Lulu Frost** at Liberty

Ring, £195 **Oscar de la Renta** at Liberty

Bangle, £295 **Chloé** at Matchesfashion.com

£420 **Prada**

£1,985 **Chanel**

£325 **Lulu Frost** at Liberty

£5,250 **Fendi**

Clutch, £2,415 **Nancy Gonzalez** at Harrods

£695 **Manolo Blahnik**

£9,160 **Chanel**

£475 **Tabitha Simmons**

£520 **Dior**

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£220 **Dannijo** at Liberty

Cuff, £1,715 **Iradj Moini** at Liberty

£360 **Chanel**

£445 **Jimmy Choo**

£935 **Saint Laurent by Hedi Slimane**

£250 **CH Carolina Herrera**

£1,260 **Lanvin**

Bangle, £3,990 **Chanel**

From a selection **Dolce & Gabbana**

£295 **Marni** at Liberty

Cuff, £1,055 **MCL** at Liberty

£250 **Mulberry**

£7,395 **Chanel**

PHOTOGRAPHS: GRAHAM WALSER/HEARST STUDIOS. SEE STOCKISTS FOR DETAILS



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BLITHE SPIRIT

Dress down feminine florals with jeans, knits and a laid-back confidence

Photographs by JOACHIM MUELLER RUCHHOLTZ

Styled by MIRANDA ALMOND



THIS PAGE: silk dress with scarf, £1,851, Just Cavalli. Jeans, £39.99, H&M. PVC tote, £795, Charlotte Olympia. Rose gold and diamond rings, £395 each, Astley Clarke. OPPOSITE: nylon knit top, £175, Sandro. Brocade skirt, £690; brocade belt, £185, both Miu Miu. Canvas clutch, about £220, Pierre Hardy



THIS PAGE: crepe de Chine shirt, £230, House of Holland. Suede clutch, £275, Russell & Bromley. OPPOSITE: gauze dress, about £1,325, Vera Wang. Cotton T-shirt, £14.99, H&M. White gold and diamond ring, from a selection, Georg Jensen. Rubber and leather trainers, £145, Sandro



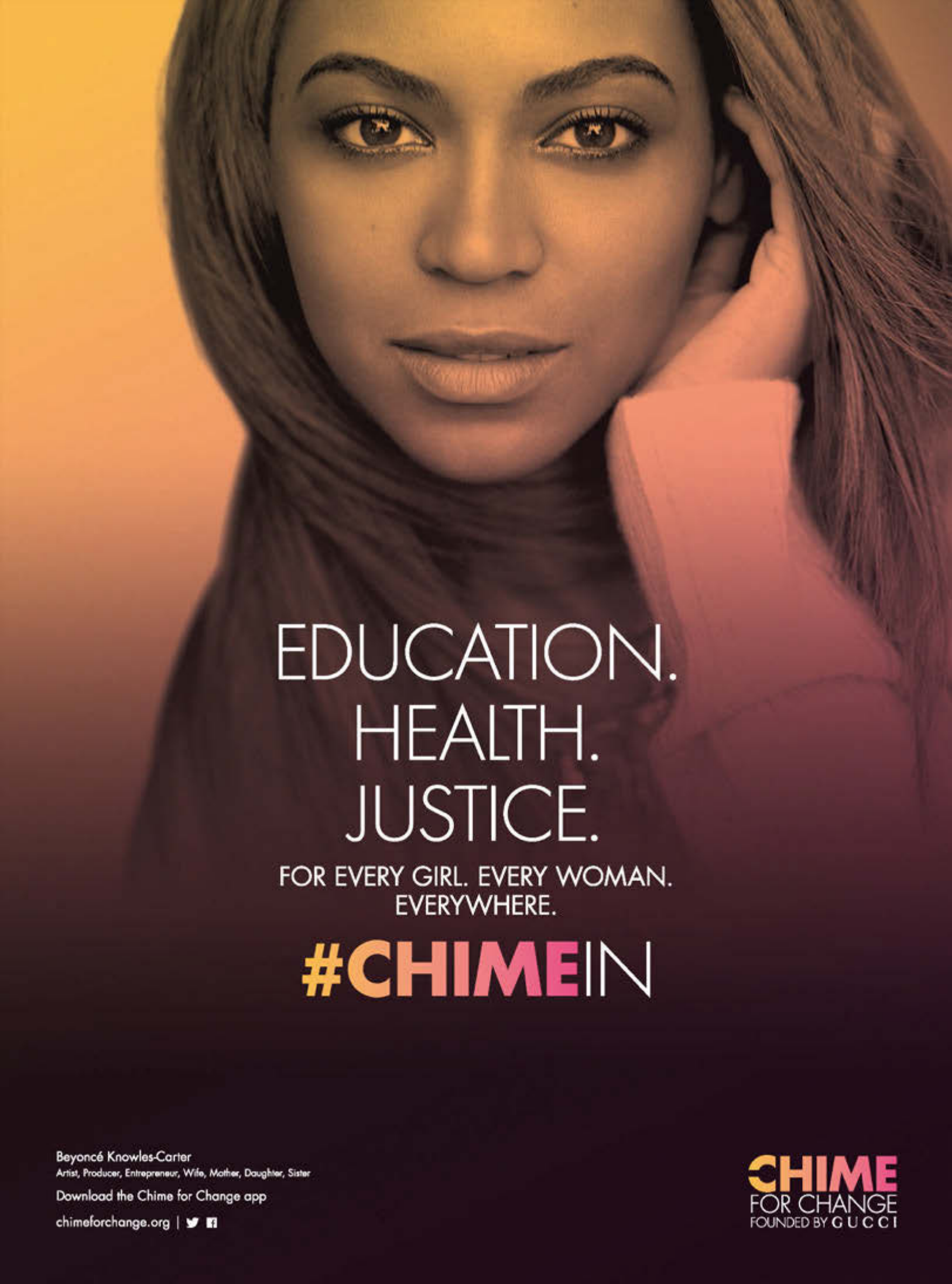
JOACHIM MUELLER RUCHHOLTZ



THIS PAGE: chiffon dress, £645; leather and rubber sandals, £255, both Coach. Cotton T-shirt (just seen), £17, Intimissimi. Jeans, £28, Next. Leather, cotton and polyester clutch, £610, Dries Van Noten. OPPOSITE: wool jumper, £550, Miu Miu. Silk skirt, £295, Kate Spade. Calf-leather clutch, £125, Kenzo. White gold and diamond ring, from a selection, Georg Jensen. See Stockists for details. Hair by Naoki Komiya at Julian Watson Agency, using Shu Uemura Art of Hair Ample Angora. Make-up by Elias Hove at Jed Root, using Chanel S 2015 and Body Excellence. Manicure by Sabrina Gayle at LMC Worldwide, using Chanel S 2015 and Body Excellence Hand Cream. Stylist's assistant: Florrie Thomas. Model: Luna Schulze at Supa Model Management

JOACHIM MUELLER RUCHHOLTZ


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WORK BOOK

JO GLYNN-SMITH recommends red for confident, grown-up dressing

'Red is the great clarifier – bright and revealing' – Diana Vreeland



Fashion inspiration at Milan Fashion Week S/S 15

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Street style at Paris Fashion Week S/S 15

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'S Max Mara

£1,520
Missoni

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£308
Stuart Weitzman

£150
Leon Max

PHOTOGRAPHS: ALEX BRAMALL, JASON LLOYD-EVANS, GRAHAM WALSER/HEARST STUDIOS. SEE STOCKISTS FOR DETAILS



5 LIPSTICKS TO WEAR TO WORK

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Lip Color in Pink Dusk, £37 **Tom Ford** at Selfridges

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Pure Color Envy Sculpting Lipstick in Rebellious Rose, £24 **Estée Lauder**



Hydrating Long Lasting Lipstick in Pinky, £34 **Sisley**

“Lipstick doesn’t just brighten up my face, it fires up my confidence, making me feel like I can take on the world”

POPPY KING, ENTREPRENEUR AND FOUNDER OF LIPSTICK QUEEN

[REWARD]



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Akasha Holistic Wellbeing Centre, Hotel Café Royal, London W1

[OFF-SITE]

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Bazaar’s fashion director Avril Mair always travels with a swimsuit: ‘Most business hotels have a pool or spa, and you might be lucky enough to find yourself with a spare hour.’



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From a selection **Richard Mille**



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BAZAAR

TALKING POINTS

Edited by HELENA LEE

SPRING UNFURLS

Alice in Wonderland grows up;
Damien Hirst shows his heart of glass;
and Carey Mulligan takes on Thomas Hardy

PHOTOGRAPH: TESSA TRAEGER, FROM THE BOOK *FERN VERROW: RECIPES FROM THE FARM KITCHEN* (£25, QUADRILLE), PUBLISHED ON 21 MAY







BOOKS

FARM FRESH

Celebrate the seasons with recipes from Fern Verrow

For a little 16-acre farm on the cusp of Hereford and Hay-on-Wye, Fern Verrow has made a big impact. The biodynamic supplier for Skye Gyngell's restaurant Spring is celebrated for its quality produce, and the farm's new book of recipes is a lyrical ode to the rhythms of agriculture, telling us when to use sweet cicely and linden flowers, and the best way to cook the soft fruits of summer. HELENA LEE

'Fern Verrow: Recipes from the Farm Kitchen' (£25, Quadrille) is published on 21 May.











EXHIBITION

SPIRIT OF MILAN

On 9 May, Fondazione Prada unveils its second gallery space, in a former distillery in south Milan. The venue will open with art installations from Robert Gober and Thomas Demand, and features a bar designed by the film director Wes Anderson. LUCY HALFHEAD

Fondazione Prada (www.fondazioneprada.org).

PHOTOGRAPH: TESSA TRAEGER, COURTESY OF FONDAZIONE PRADA, GETTY IMAGES, THE KOBAL COLLECTION, COURTESY OF BULGARI

DIAMONDS ARE FOREVER

The Bulgari family share the memories of draping Old Hollywood in their jewels

By HANNAH BETTS



Elizabeth Taylor wearing Bulgari jewellery at her first wedding to Richard Burton 1964 (below)



The 1969 sautoir given by Burton to Taylor for her 40th birthday. Above left: Taylor's 1960 emerald, platinum and diamond brooch

Sometimes journalism brings with it experiences otherwise possible only in dreams. The morning Mr Nicola Bulgari allows me to adorn myself in Elizabeth Taylor's emeralds stands foremost among such episodes.

When I gaze at the jewels, I feel shy, agitated, sick in the manner of an over-stimulated child – vanishing, like Alice, into the green. In them, I feel only beautiful. I am so jewel-drunk that I persuade the 74-year-old Mr Nicola to don Taylor's sapphire sautoir to match his eyes; a look we agree boasts a certain Medicean magnificence. But then, the previous evening, the house's cultural historian had taken me to see a secret Caravaggio, deep in a private villa. In the world of this 131-year-old brand, dreams topple into reality.

I am meeting Bulgari in his Via Condotti emporium to mark the publishing of a new house bible: *Roma, Passion, Jewels – Talking with Paolo and Nicola Bulgari*. It reveals stories the Bulgari brothers had formerly kept private: a history built of memory and anecdote. We learn about the world's most legendary stones, the company's master makers, celebrated collectors, and dizzying *dolce vita* excesses.

And what tales Mr Nicola, in particular, has to tell: epic chronicles in which the heroines are beautiful, heroes slavish, and Bulgari's jewels are the coruscating currency between them. No tale is more magnificent than that of 'my' emeralds' owner, Elizabeth Taylor, who was wont to enter the Via Condotti by a secret door during the shooting of *Cleopatra* (1963), when her affair with Richard Burton provoked papal condemnation and paparazzi hysteria.



Two years in the creation, the film almost bankrupted Twentieth Century Fox. Meanwhile, its star did her best to bankrupt her admirers. Taylor was married to Eddie Fisher, sleeping with Burton. Their battle for her was played out via Bulgari. In February 1962, Fisher attempted to woo back his wife with a Bulgari ring, brooch and earrings: a bejewelled bouquet with a weight of 30.97 carats.



Taylor wearing Bulgari emeralds in 'The VIPs' (1963)

Burton trumped his rival by whisking his co-star straight to the Via Condotti and presenting Gianni Bulgari with a $100,000 budget. Within the confines of the secluded 'money room', Gianni blinded them with baubles until, as Taylor remembered: 'the $100,000 limit was out the window'. Elizabeth acquired her awesome emerald-and-diamond parure and with it a new husband.

Taylor was not Mr Nicola's favourite actress – his heart was taken by 'the women who made Hollywood immortal: Barbara Stanwyck, Bette Davis, Joan Crawford, Moira Shearer'. However, he admits that the heady excitement of that period proved 'addictive', even to the young shop boy. 'Taylor wasn't easy, but she had incredible passion.'

Bulgari bought back $20 million of her record-breaking $115 million (£75 million) collection when it was auctioned by Christie's in 2011: a moment that still makes the bidder and brand-and-heritage curator Lucia Boscaini white in the recall. The sapphire sautoir and Burton emeralds were chief on her list.

The company may now be owned by LVMH, but spiritually it will always remain within the family. And Mr Nicola, more than anyone, is in a position to comment on the decline of glamour in our modern age. 'The world has changed,' he laments. 'It's a different time. Once it used to be about the jewels; now it's all about the gown. The world's gone crazy.'

The brand that bears his name may still be considered 'the crown jewels of Italy'. However, the woman whose style he most admires is another Elizabeth, Britain's Queen Elizabeth II: 'Not only her jewels, which are extraordinary, but the way in which she displays them. Here is taste.' □

'Roma, Passion, Jewels – Talking with Paolo and Nicola Bulgari' (about £30, Electa) is out now.



This page and opposite: Carey Mulligan as Bathsheba in David Nicholls' new film of 'Far from the Madding Crowd'

FILM

AN INDEPENDENT WOMAN

The writer DAVID NICHOLLS considers feminism in *Far from the Madding Crowd*, ahead of his new big-screen adaptation starring Carey Mulligan

'It is difficult for a woman to define her feelings in language which is chiefly made by men to express theirs.'

Rereading *Far from the Madding Crowd*, there were many times I found myself brought up short. This notion, that a language constructed by men might be inadequate to express female emotion, seems straight out of contemporary feminist theory. *Madding Crowd* was published in 1874.

Even the premise of the book seems modern. A proudly independent woman encounters three men, each representing domesticity, status and sex. Which man, if any, will she choose? It might be the pitch for a contemporary rom-com, and it is telling how smoothly Bathsheba became *Tamara Drewe* in Posy Simmonds' brilliant retelling, cutting a swath through the men of a modern Cotswold village.

But then Bathsheba Everdene has always seemed ahead of her time. Dorothea Brooke, Elizabeth Bennet and Tess Durbeyfield all have their qualities, but is any one as determined, as outspoken and provocative, as spirited, brave and impulsive as this wonderful, maddening woman? Jane Eyre makes a fine governess; Bathsheba, we learn, is just 'too wild'. Henry James was famously scathing about Thomas Hardy's novel, but isn't *The Portrait of a Lady*'s Isabel Archer a metropolitan Bathsheba, unexpectedly wealthy, fighting off suitors but succumbing to the wrong man? And surely the scarlet-dressed Bathsheba must have lurked somewhere in Margaret Mitchell's imagination when she created Scarlett O'Hara; petulant, self-absorbed, but resilient and courageous too. There's almost something of the frontierswoman in Bathesheba's determination to save her inheritance and the independence that goes with it, not just to survive but to thrive in a man's world; and the notion of the pioneer woman – physical, courageous, tireless – was an image that we held in our head as we worked on our new adaptation. There's to be no side-saddle for Bathsheba: 'I shall be up before you are awake, I shall be afield before you are up… In short, I shall astonish you all.'

And she does astonish us, even if we can't always admire her. Like all the abiding characters of literature, her failings are as striking as her virtues, and neither should Hardy's feminist credentials be overstated. In her very first appearance, impoverished and homeless, she still finds time to check her reflection and to exhibit 'woman's prescriptive infirmity… vanity'. 'Was ever anybody so provoking?' asks Gabriel Oak, even as he proposes marriage for a second time. And it's true that, for all her marvels, Bathsheba is not always lovable: the frivolous Valentine's card to William Boldwood that sends him nearly mad; the petulant dismissal of loyal, decent Gabriel. Her egotism and vanity finally meet their match when she encounters Sergeant Francis Troy, and there's a terrible irony in the way

PHOTOGRAPHS: © M ZOETER X IRIS VAN HERPEN, © JASPER GOUGH, SOTHEBY'S, © THE ROSALINDE AND ARTHUR GILBERT COLLECTION ON LOAN TO THE VICTORIA AND ALBERT MUSEUM, LONDON, © STUDIO SWINE, PRUDENCE CUMMING ASSOCIATES © DAMIEN HIRST AND LALIQUE, 2015

the proto-feminist falls for the arch misogynist (played in our film with a tremendous feline sensuality by Tom Sturridge).

'At home by the fire, whenever you look, there I shall be.' Gabriel's conventional vision of domestic bliss is not at all what Bathsheba wants, but her excuse for rejecting his proposal is startling: 'I want somebody to tame me; I am too independent; and you would never be able to.' This almost masochistic longing comes to the fore in one of the strangest, most sexually charged scenes in 19th-century literature, the encounter with Sergeant Troy in the 'Hollow Amid the Ferns'. Hardy is a master of these sexual power-plays – think of the strawberry scene in *Tess of the d'Urbervilles* – but this is the most outrageous and explicit. With its sword thrusts and ferny thickets, it doesn't take a Freudian to work out what's really going on here: 'She felt powerless to withstand or deny him. He was altogether too much for her. (The kiss) brought the blood beating into her face, set her feet stinging as if aflame to the very hollows of her feet and enlarged emotion to a compass which quite swamped thought… She felt like one who has sinned a great sin.'

Carey Mulligan is wonderful in this scene, evoking all of Bathsheba's confusion and amazement as she stands shaken and breathless, the tips of her fingers twitching. Mulligan's Bathsheba is a principled, strong-minded woman surprised by sexual desire, fiercely intelligent and independent but with a tendency, in modern parlance, to make bad choices. There's laughter and lightness in her performance too, a gleeful pleasure in rolling up her sleeves and getting to work, and I love her broad smile to Gabriel (played by Matthias Schoenaerts) as they work through the night to save the harvest, a storm crackling over their heads.

Carey Mulligan's Bathsheba is a principled, strong woman surprised by sexual desire

These are my favourite moments: the growing bond between Bathsheba and Gabriel, the realisation that, for all their differences, for all the crises, the drama and tragedy, they belong together. *Madding Crowd* **is many things: a melodrama, an adventure story, a** pastoral tragedy; but first and foremost it is a love story, and Carey's scenes with the extraordinary Schoenaerts are blissfully romantic.

The novel starts with Bathsheba resolving never to marry, a resolution she breaks not once but twice. Yet ultimately there's no sense of defeat or compromise. Gabriel no longer wants the kind of wife who'll sit at home and wait by the fire, and Bathsheba no longer longs to be tamed or seduced. Instead, they share. 'The only love which is as strong as death – that love which many waters cannot quench, nor the floods drown, beside which the passion usually called by the name is evanescent as steam.'

Their relationship has become one of mutual respect and admiration, affection, support, a passion of a different kind and, once again, a very modern vision of what love might be. □

'Far from the Madding Crowd' is released nationwide on 1 May.





Damien Hirst's Eternal butterfly panels







ART

FLIGHTS OF FANCY

Inspired by stained-glass panes hanging by the windows of his home, Damien Hirst has collaborated with Lalique to create Eternal, a limited-edition line of crystal butterfly panels. HELENA LEE

Eternal panels, from £12,000, at Lalique (020 7292 0444) and Harrods (020 7730 1234).

Below right: an ecclesiastical crown from about 1750





Above and far left: combs by Studio Swine

DESIGN

MATERIAL PLEASURES

'What Is Luxury?', asks a new exhibition celebrating design and craftsmanship at the V&A, featuring over 100 objects, including a diamond made from roadkill, an Hermès Talaris saddle and a vending machine stocked with DNA.

LUCY HALFHEAD *'What Is Luxury' is at the V&A (www.vam.ac.uk) from 25 April.*





Left: a 1983 gold watch by George Daniels. Right: 'Voltage Dress' (2013) by Iris van Herpen

EXHIBITIONS

ADVENTURES IN FASHION

A new retrospective celebrates Lewis Carroll's Alice and her influence beyond literature

By ERICA WAGNER



John Tenniel's 'The Shower of Cards' (1865) from 'Alice's Adventures in Wonderland'

What do Vivienne Westwood, Deborah Kerr and Aerosmith have in common? If you think that sounds like a question worthy of the Mad Hatter, you're not far off – but at least this riddle has a solution. The answer is *Alice's Adventures in Wonderland*. Lewis Carroll's masterpiece was published 150 years ago in 1865, and what's striking about the celebrations this has occasioned is the reminder offered that Alice's influence has not been confined to literature alone. From 2 May, the V&A Museum of Childhood in London's Bethnal Green will mark the anniversary with a new show, 'The Alice Look', which will bring together clothing, images, rare editions and illustrations to give us Alice not only as a literary heroine, but as a cultural trend-setter, too.



1862

Lewis Carroll's photograph of Alice Liddell, who inspired the book's heroine

The curator is Kiera Vaclavik, a senior lecturer at Queen Mary, University of London, specialising in children's literature and culture. Alice's influence, she says, is all around us. 'People who have never read the book know what she looks like,' she tells me. This is thanks, in large part, to John Tenniel's iconic illustrations, which, I must confess, scared me half to death when I first saw them as a girl. So I'm not sorry to hear her say that the exhibition 'defamiliarises' Alice, showing how fashion has influenced images of her, and how she in turn has influenced fashion, ever since she was created by that eccentric mathematician Charles Lutwidge Dodgson.



1865

A John Tenniel drawing from the first edition

The show is not just about Alice, but also about the way that she has been seen: 'It's possible to retell the history of women's fashion through Alice,' Vaclavik says. In four sections, 'Beginnings', 'Follower of Fashion', 'Inspiration' and 'Global Alice', Alice's different guises, and the ways in which the idea of her has permeated culture, are strikingly revealed. This ranges from the gorgeous cover and endpapers of a special edition of *Alice* produced for Vintage Classics by Vivienne Westwood, to images of a Swahili Alice, who wears a local kanga, rather than Victorian crinoline.

Fashion has always had a love affair with Alice, observes Vaclavik. The show at the Museum of Childhood is proof of just how enduring that affair has been. She is hard-pressed when I ask her to pick her favourite image or object from the exhibition; but finally plumps for a photograph of Deborah Kerr taken in the 1950s, in which the actress is wearing a blouse with an Alice in Wonderland print. And if you want to know the Aerosmith connection, well, you'll just have to head to Bethnal Green… □

'The Alice Look' is at the V&A Museum of Childhood (www.vam.ac.uk/moc) from 2 May to 1 November.

1900

An early illustrated version for children



1907

Arthur Rackham illustrated an edition of the book



1951

Walt Disney's animated film 'Alice in Wonderland'



1972

Fiona Fullerton in William Sterling's movie adaptation



Mia Wasikowska in Tim Burton's big-screen reimagining

2010



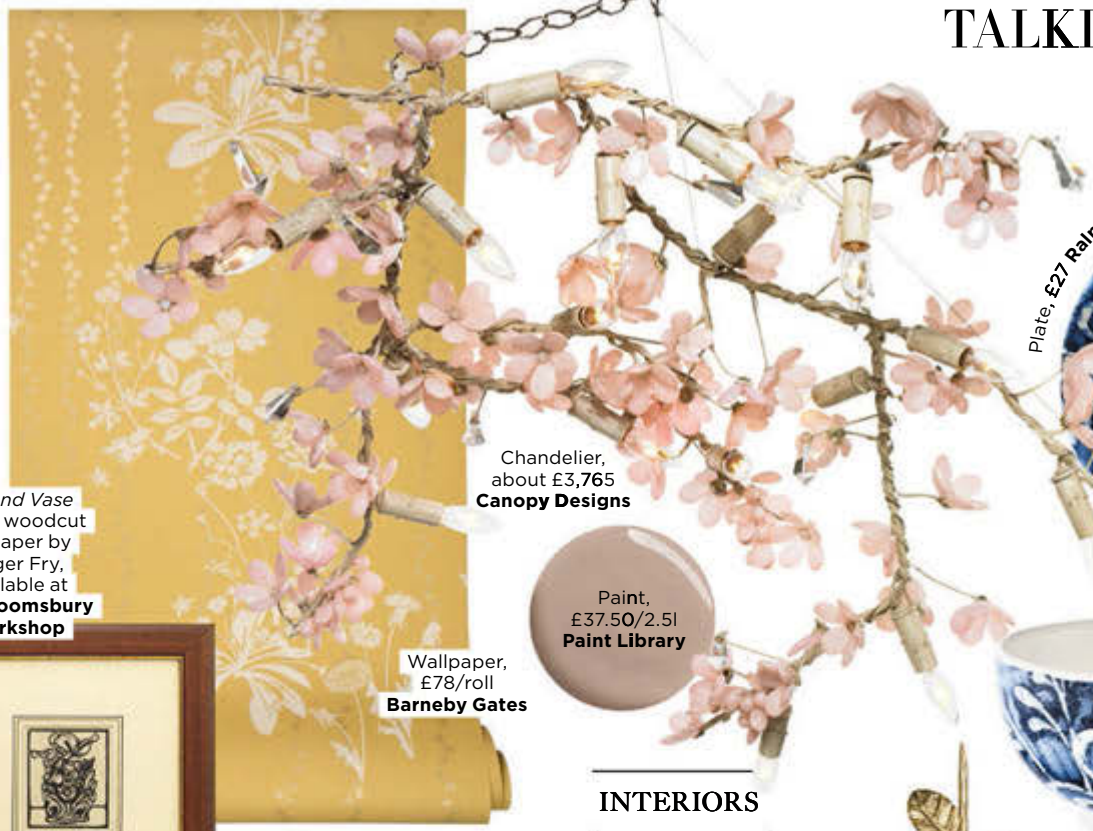
2011

Christopher Wheeldon's choreography for the Royal Ballet

2015

A 150th-anniversary edition with a cover by Vivienne Westwood





Chandelier, about £3,765 **Canopy Designs**

Wallpaper, £78/roll **Barneby Gates**

Paint, £37.50/2.5l **Paint Library**

Iris and Vase (1921) woodcut on paper by Roger Fry, available at **The Bloomsbury Workshop**





Flowers, from a selection **Wild At Heart**

Trug, £76 **Jon Fox Antiques**



Plate, £27 **Ralph Lauren Home**



£18 **Ralph Lauren Home**



£18 **Ralph Lauren Home**

INTERIORS

LIVING COLOUR

Refresh your home with garden-inspired decor

Edited by SOPHIE BLOOMFIELD



Wall light, £424; shade, £64, both **Vaughan**



£3,703 **George Smith**



Flowers, from a selection **Real Flowers Company**

From £132 **Marthe Armitage**



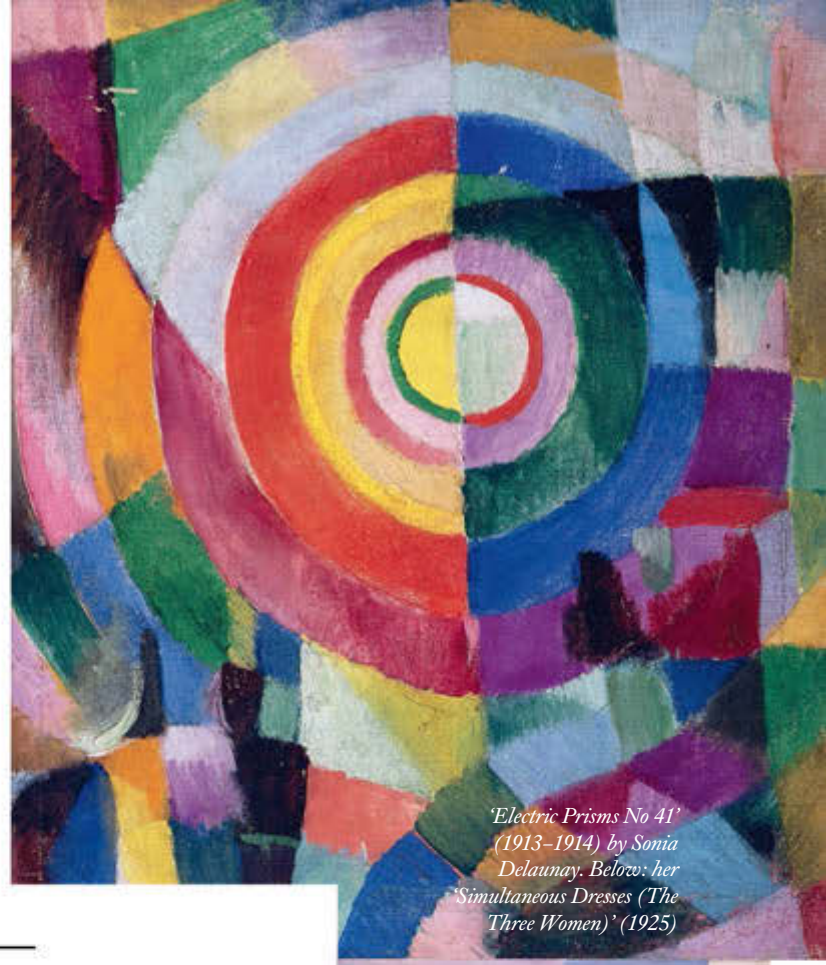
Vase, £25 **LSA** at Selfridges



Jasmine and Rosebud tea, £13.50 **Real Flowers Company**

£42 **Jo Malone**

PHOTOGRAPHS: BRIDGEMAN, REX FEATURES, GETTY IMAGES, CORBIS, ARENAPAL, GRAHAM WALSER/HEARST STUDIOS. SEE STOCKISTS FOR DETAILS



'Electric Prisms No 41' (1913–1914) by Sonia Delaunay. Below: her 'Simultaneous Dresses (The Three Women)' (1925)



ART

RAINBOW REVIVAL

A new exhibition celebrates the exuberant avant-garde creativity of Sonia Delaunay

By SASHA SLATER

Towards the end of her life in the 1970s, Sonia Delaunay would pose for photographs clad in Chanel, with a cat on her lap and a telephone or spotlessly clean paintbrush in her hand; and in the background, one of her own paintings or fabric designs, alive with swirls of intense crimson, stripes of black, orange or acid green and dashes of sky blue and cobalt.

She was an artist whose life was devoted to expressing ideas of movement and dynamism through form and colour, a theory known as simultaneous colour contrast. But unlike her husband, the abstract painter Robert Delaunay, she took her aesthetic and imposed it not only on canvas but also on silks, costumes for the Ballets Russes, an embroidered coat for Gloria Swanson, shoes, bookshelves, parasols, lampshades, boxes, cars, baby blankets… She covered her world in a chequerboard explosion of joyous colour. This despite the fact that she was born in Odessa into a turbulent century and suffered much: losing all her money in the Russian Revolution; being trapped in Spain and Portugal during World War I; and evading the Nazis (she was Jewish) in Grasse during World War II.



Forced to earn money to support herself and Robert, whom she married aged 25, she applied her artistic talent to any and every surface. In 1918 she opened a shop, Casa Sonia, in Madrid, to sell her fabrics, fashions and decorative objects. While continuing to paint, she decorated a Madrid theatre, designed opera costumes and collaborated with the avant-garde poet Guillaume Apollinaire, embroidering one of his works onto a scarf and wearing it at parties as a piece of living poetry or performance art. She, Robert and their friends, the artists and poets of Paris in the 1920s, enjoyed a good time. They would go to the exuberant Bal Bullier dance hall on the Boulevard Saint-Michel in 'simultaneous' outfits of harlequin-patchwork velvets and silks to dance the night away. The indefatigable Sonia would then paint what she'd seen, capturing those nights for ever on canvas.

This month, as part of Tate Modern's mission to encourage its visitors to look again at female artists, the gallery is bringing an exhibition of her work from the Museum of Modern Art in Paris to London. 'She's a key pioneering female artist from the first avant-garde moment,' explains the Tate's Curator of International Art, Juliette Bingham. 'And she hasn't achieved the recognition she's due.'



'Syncopated Rhythm', also known as 'The Black Snake' (1967). Above: Delaunay in 1976

The problem for Sonia, believes Bingham, is that her reputation has been overshadowed by her husband's – whose legacy she did much to build after his death in 1941. 'It's because she worked very flexibly across media, applied arts and in crafts, and wasn't bound by just painting, that critics found it quite difficult to work out exactly what she was doing,' says Bingham. 'She juggled many things, including a baby, her work and her position as a hostess – her soirées in the 1920s were a hub for visiting artists.'

For us, who have eaten in restaurants designed by Damien Hirst, drunk out of Tracey Emin tea cups, worn the Chapman brothers' textiles for Louis Vuitton, or admired Karl Lagerfeld's fine-art photographs, the idea of a creative person leaping across boundaries to invent whatever they feel like is very comfortable. But in her lifetime, Delaunay's reputation was never as high as she deserved. She was just too avant-garde for the avant-garde. □

'The EY Exhibition: Sonia Delaunay' is at Tate Modern (www.tate.org.uk) from 15 April until 9 August.

BOOKS

FIRST AMONG SEQUELS

Never mind Harper Lee – Kate Atkinson's latest novel is the follow-up we're most excited about

By SAM BAKER



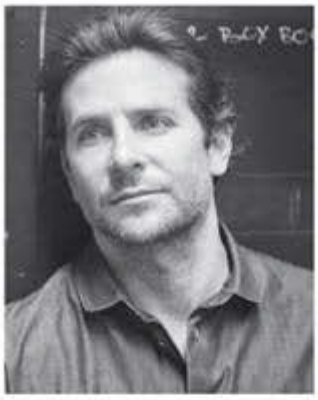
Sequels, prequels, call them what you will, are rarely applauded in literary circles. So when it was announced earlier this year that Harper Lee had written one for *To Kill a Mockingbird* – albeit many decades ago – the initial euphoria was soon dampened by cries of foul. As one academic put it: 'Invariably, a sequel simply proves that the writer had no idea of the scale of their previous achievement.'

In other words, the former, no matter how luminous, was a fluke.

No such fear need plague the legion fans of Kate Atkinson's *Life After Life*; the dazzling tale of Ursula Todd, fated to be born over again until she lives the life she is destined for. *A God in Ruins* is not so much a sequel or a prequel but a companion volume, and leaves one in no doubt that Atkinson is a writer very much aware and in control of her powers. In *A God in Ruins*, she turns her attention to Ursula's younger brother, Teddy.

Even more ingenious than its predecessor, the novel roams from 1925 to 2012 via the many decades of achievement and horrors in-between. But the axis on which Teddy's story pivots is what happened before and what came after his days as wing commander in a fictionalised 76 Squadron during World War II. Above all, it is one man's untold story. Soaring, stunning and quite, quite shattering. □

'A God in Ruins' by Kate Atkinson (£20, Doubleday) is published on 7 May.



THEATRE

BACK IN TOWN

Big-screen actors grace the London stage this spring: Chiwetel Ejiofor faces Death in Carol Ann Duffy's new adaptation of *Everyman* (National Theatre, from 22 April); David Mamet's *American Buffalo* stars Damian Lewis and John Goodman (Wyndham's Theatre, from 16 April); and Bradley Cooper (above) is *The Elephant Man* (Theatre Royal Haymarket, from 19 May).

FICTION

TRIUMPHANT TALES

After the successful launch of *Bazaar*'s short-story competition last year, we were inundated with high-quality entries for our 2015 contest, but one in particular stood out. Kirstin Zhang's accomplished tale 'The Shrine' caught the attention of the judges Andrew O'Hagan, Polly Samson, the Wylie Agency's Sarah Chalfant, Bloomsbury's editor-in-chief Alexandra Pringle and Justine Picardie who, over lunch at the Colony Grill, unanimously voted to award her first prize. 'The story displays the precision and grace of a true writer,' said O'Hagan, 'and we found the tale of Norika, orphan and widow, to be fully realised and strangely evocative.' Zhang will enjoy a week's writing retreat at the Duchy of Cornwall's Restormel Manor. HELENA LEE

Read her story at www.harpersbazaar.co.uk/short-story-winner-2015.



Flowers and vases from JamJar Flowers

FLOWERS

BOUQUET UK

Cross Natalia Vodianova's former agent with a designer from *i-D* magazine, and the result is the cutting-edge florist JamJar Flowers. The founders Melissa Richardson and Jocelyn Lloyd count Alexander McQueen and Mulberry as clients, and their arrangements decorate the most fashionable restaurants, including the Chiltern Firehouse. Lloyd has just also launched the JamJar Edit, an online shop selling vessels for your bunches and stems. HELENA LEE

(020 7738 7054; www.jamjarflowers.co.uk).



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The future revealed: your essential guide to MAY *By* PETER WATSON

TAURUS

21 April – 21 May

Make every effort to seal a deal or re-arrange your finances by 19 May, when Mercury changes direction. From then on, you might receive unreliable information. Or it could be difficult to interpret somebody's behaviour. Once again, you'll be reminded that clarity is everything and you won't want any needless hitches or glitches.

MOTTO OF THE MONTH *History repeats itself when nobody listens.*

GEMINI

22 May – 21 June

Lie low whenever possible, until the last week in May. From then on, you can express controversial views regarding something about which you feel a great deal of passion. Just remember that if you're too conspicuous or you act too soon, you'll arouse jealousy or resentment and that will delay the result you want.

MOTTO OF THE MONTH *Little strokes fell great oaks.*

CANCER

22 June – 23 July

By pampering someone close, you might spend more money than you can afford. So you'll have to ask yourself whether you should lower your sights and do something less ambitious and not as costly. Don't be afraid to appear mean. The other person involved will almost certainly understand what you're doing and why.

MOTTO OF THE MONTH *Better to give than have nothing worth giving.*

LEO

24 July – 23 August

Colleagues or friends are likely to complain about a set-up they find intolerable, and, around mid-May, you'll probably decide that you too must bring about a change for the better. Find a way to do so without causing more disruption than is necessary. You may at some time in the future want to retrace your steps.

MOTTO OF THE MONTH *Worry often gives a small thing a big shadow.*

VIRGO

24 August – 23 September

Strive for the best possible results in terms of work or finances. Mars and the Sun will be hitting a potent point in your chart, and you shouldn't be in the mood to settle for mediocrity, let alone failure. At last, your main rival will finally accept that you are way ahead of everyone else.

MOTTO OF THE MONTH *Real leaders face the music, even when they don't like the tune.*

LIBRA

24 September – 23 October

As money becomes a talking point at various times in May, you'll want to be seen as fair and logical in your dealings with others. You mustn't be afraid to enforce rules and guidelines with which everyone knows they must comply. If you allow yourself to look as though you're a pushover, you could lose out monumentally.

MOTTO OF THE MONTH *Ridicule is a test of truth.*

SCORPIO

24 October – 22 November

Personal aims or goals will be eclipsed by the demands of your closest relationship in the second half of May. Instead of feeling you've had to make too many sacrifices in terms of your own interests, you'll appreciate how much has been gained with regard to the bond between yourself and the other person involved.

MOTTO OF THE MONTH *To belittle is to be little.*

SAGITTARIUS

23 November – 21 December

When you first realise the extent of other people's inefficiency, you'll think it best to keep quiet. But the effects of a Sun-Jupiter clash will persuade you that you have a duty to challenge the offenders. Yes, it might lead to a difficult confrontation, but you've really no other option and the outcome will make it worthwhile.

MOTTO OF THE MONTH *Anger can be an expensive luxury.*

CAPRICORN

22 December – 20 January

New responsibilities will crop up, and you might assume you're expected to do more than you can manage. It's a huge mistake to try to impress the right people by volunteering to take on far too much. This may seem a good way to enhance your reputation, but if you're seriously overburdened, you'll do more harm than good.

MOTTO OF THE MONTH *Success is a marathon, not a sprint.*

AQUARIUS

21 January – 19 February

Use your imagination to enhance the lives of loved ones as well as yourself. But don't become heavy-handed if some of those concerned are unwilling participants in whatever you're doing. Let them voice their opinions, and if you can't talk them round, show that you're a great believer in fairness, equality and independence.

MOTTO OF THE MONTH *The art is not in making money but keeping it.*

PISCES

20 February – 20 March

Remain calm as several surprising developments occur within your home or family environment. And certainly don't start playing the blame game and looking for someone to take to task. As things unfold, you should find that changes will bring benefits, rather than disadvantages. But it will be a while before everybody agrees.

MOTTO OF THE MONTH *Good friends are hard to find, harder to leave and impossible to forget.*

ARIES

21 March – 20 April

At times you might have wondered whether a partnership or close working relationship would survive the difficulties being heaped upon it. Early in May, you should see proof of how much can be achieved if a positive and non-combative attitude is adopted by whoever is involved. It's up to you to set the right example.

MOTTO OF THE MONTH *All are brave when there's no enemy in sight.*

For an in-depth personal reading, visit www.harpersbazaar.co.uk

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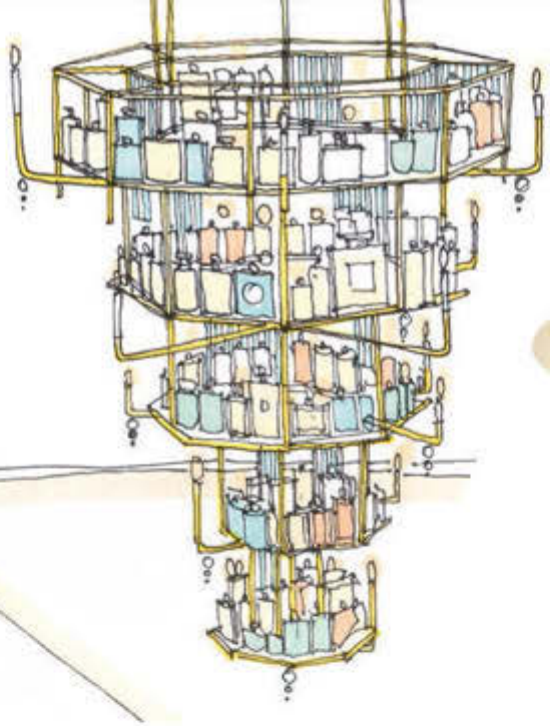
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STILL-LIFE: GRAHAM WALSER/HEARST STUDIOS





THE SEDUCTIVE SCENT
Created exclusively for Fortnum & Mason, this beautiful rose scent, with jasmine and ylang ylang, is seduction in a bottle.
Roja Parfums Taif Aoud, £395 for 50ml

A BEAUTY PARADISE

The Bazaar edit from Fortnum & Mason's luxurious new beauty and fragrance rooms



There are few places where a woman can feel truly relaxed and indulge herself. Traditionally, beauty halls offered that sacred tranquillity, but in an era of excess they have become an assault course of endless products and hard-selling sales assistants. Fortnum & Mason is rectifying this with its newly refurbished beauty haven. Having been a shopping destination for women since the 1920s, Fortnum's is well versed in luxury, and the beautifully decorated space is testament to this. Situated on the second floor, away from the hurly-burly of Piccadilly, the elegant area is home to fine fragrance, skincare, make-up and opulent bath and body products.

The true point of difference is in the curated and exclusive collection of products. Rather than stocking full ranges, the beauty buyers have selected the crème de la crème from each brand and created an impressive and covetable edit of essentials. In the exquisite surroundings of the Scent Room, master perfumers such as Roja Dove and Clive Christian can be found alongside future classics, including 4160 Tuesdays and Atelier Cologne.





They have selected the crème de la crème from each brand

Sisley, Chantecaille and the chic natural and organic beauty brand Ilia set the tone for make-up. In terms of skincare, there is a solution for every concern, with products from brands such as Sarah Chapman, Eve Lom, Caudalie and the aptly named Cult 51. The beauty space also includes the new Bamford Spa, offering bespoke facials and massages.

Between the array of products and treatments, a trip to Fortnum's second floor will leave you feeling pampered from head to toe. It is an unrivalled experience. To mark the reopening of the beauty and fragrance rooms, *Bazaar*'s beauty director Sophie Bloomfield has chosen her eight beauty essentials…

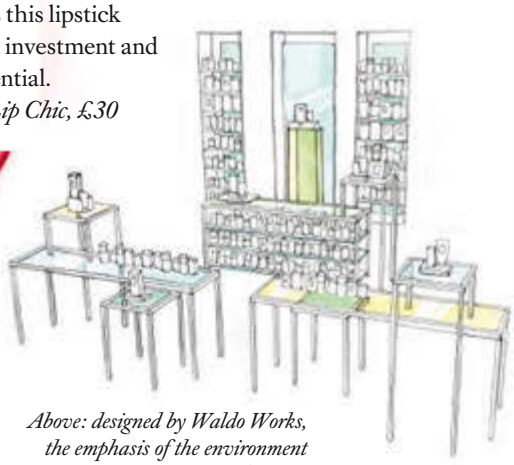


THE ALL-IN-ONE
For a wash of colour across the cheeks, eyes and lips, look no further than Ilia's Multi Stick.
Ilia Multi Stick, £30



THE POP OF COLOUR

Long-lasting, lip-plumping colour makes this lipstick a worthwhile investment and handbag essential.
Chantecaille Lip Chic, £30





Above: designed by Waldo Works, the emphasis of the environment is on celebrating the art of beauty and fragrance. Top right: a hand-painted screen featuring an illustration by Edward Bawden

THE PILLOW PREP

The relaxing blend of lavender, vetivert and camomile instantly soothe. It leaves you wondering how you slept soundly without it.
This Works Deep Sleep Pillow Spray, £16



THE BATHING RITUAL

Enriched with rose petals and a blend of natural oils, this milk will elevate your evening bath.
Maison Caulières Milky Bath Oil, £45



Event



THE HAIR ESSENTIAL

This delivers effortless, sexy beach hair in seconds. Simply spritz into your roots, shake your hair and you're good to go.
Oribe Dry Texturizing Spray, £39



THE WONDER CREAM

A skincare game changer, this night cream is clinically proven to plump and firm skin while you sleep.
Cult 51 Night Cream, £125

THE HANDMADE FRAGRANCE

For a truly unique scent, look no further than 4160 Tuesdays. With green tea and honey notes, Centrepiece is a favourite.
4160 Tuesdays London Centrepiece, £120 for 100ml

EXCLUSIVE BAZAAR READER OFFER

Join *Harper's Bazaar* on Tuesday 12 May to celebrate the opening of Fortnum & Mason's new second-floor beauty and fragrance destination. Not only will guests to this exclusive event enjoy a VIP experience of the newly designed beauty haven, but *Bazaar*'s beauty director Sophie Bloomfield will be on hand to discuss the latest skincare and beauty trends with a Fortnum & Mason team of experts. It is also the perfect opportunity to explore the store's illustrious heritage and beautifully crafted interior, as well as explore Bloomfield's favourite products from the second floor featured on this page. Ticket holders can feast on canapés fresh from the food hall and fine champagne, and enjoy exclusive in-store beauty and fragrance treatments, a *Bazaar* subscription and a Fortnum & Mason beauty goodie bag. With only 50 tickets available, we recommend you book your space now. Visit the website listed on page 58 for prices and further information about the offer for both subscribers and non-subscribers alike.



RELAX AND UNWIND

For the first time, Bamford has stepped away from its spa and hotel spaces with three treatment rooms in Fortnum & Mason. The British brand will be offering a range of pampering body treatments and facials that leave you feeling divinely cosseted. To fully embrace the brand, we recommend booking the Body Signature Treatment, which blends Swedish massage technique with reflexology to release tight knots and leave you feeling relaxed and uplifted.




Dior
ROUGE BRILLANT



Jing Wen

Beauty, Dior
Diorshow Khôl Stick
in Smoky Black, £19.50
Fashion, Dior
Poloneck, £1,750

Beauty Queens

Where beauty meets fashion this season

By Carine Roitfeld

Photographs by Brigitte Niedermair

Gigi Hadid

Fashion, Givenchy by Riccardo Tisci
Jacket, about £2,920; bodysuit, about £430; trousers, about £1,020; boots, about £1,730





Ondria Hardin

Beauty, Dior
5 Couleurs eyeshadow
in Carré Bleu, £42

Fashion, Dior
Poloneck, £1,750

Ondria

Beauty, Dior
Diorskin Nude Air Serum foundation, £33

Fashion, Fendi
Shirt, from a selection; skirt, £1,750; fur stoles, from £2,020





Antonia Wilson

Fashion, Céline
Shirt, about £625;
trousers, about £720;
earring (sold as a pair),
about £430; shoes,
about £5,165



Paige Reifler

Beauty, Estée Lauder
Pure Color Blush
in Electric Pink, £27
Fashion, Louis Vuitton
Dress, £1,690; poloneck, £350



Anna Cleveland

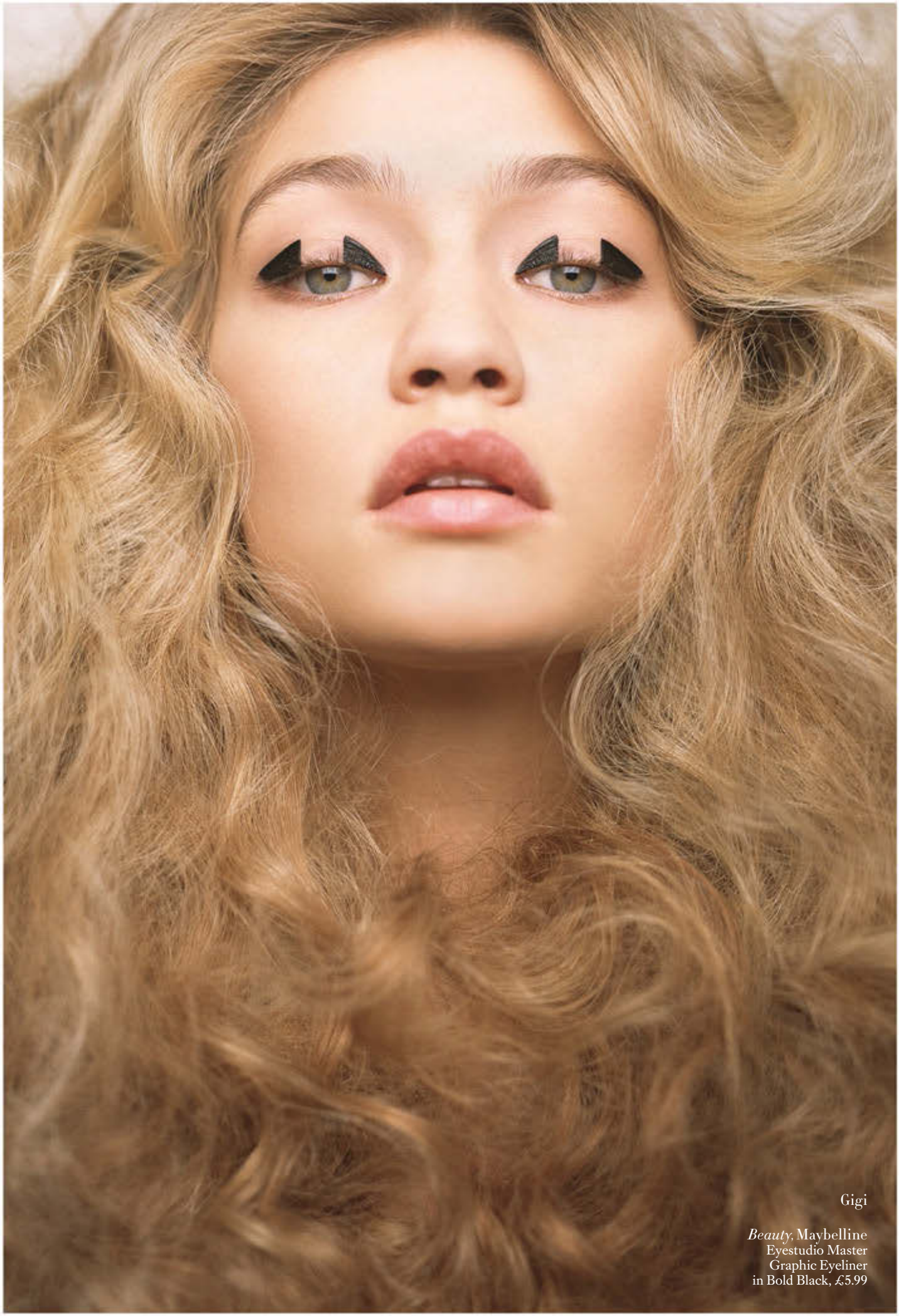
Beauty, Giorgio Armani
Beauty Eye & Brow
Maestro, £26.50

Fashion, Giorgio Armani
Top, £1,385; shirt, £390;
trousers, £1,130; shoes, £545

Antonia

Fashion, Gucci
Dress, £2,460
Bodysuit, from a
selection, Wolford





Gigi

Beauty, Maybelline Eyestudio Master Graphic Eyeliner in Bold Black, £5.99

Kitty Hayes

Beauty, Chanel
Rouge Coco Ultra Hydrating
Lip Colour in Etienne, £26

Fashion, Chanel
Shirt, £14,770





Ondria

Fashion, JW Anderson
Sweatshirt, from a selection; collar, £150; trousers, from a selection; shoes, £650.
Belt and gloves, stylist's own



Anna

Beauty, Prada
Candy Eau de Parfum, £37.50

Fashion, Prada
Shirt, £365; skirt, £780;
belt, from a selection;
gloves, £505. Bodysuit,
from a selection, Capezio



Kitty

Beauty, Gucci
Guilty For Her Eau de Toilette,
£68. Power Liquid Liner
in Iconic Black, £29

Fashion, Christopher Kane
Shirt, £990; skirt,
from a selection

Laura James

Beauty, Marc Jacobs
Daisy Eau de Toilette, £52
Fashion, Proenza Schouler
Dress, £1,420; skirt, £1,060;
shoes, £545





Ondria

Beauty, Dior
Dior Vernis Nail Lacquer
in Sunwashed, £18.50

Fashion, Dior
Coat, £5,800; poloneck, £1,750



Antonia

Beauty, Tom Ford
Lip Color Shine
in Willful, £37
Fashion, Tom Ford
Jumpsuit, £3,190



Laura

Beauty, Urban Decay Ultra Definition Powder Foundation, £26

Fashion, Tom Ford Top, £690. Bodysuit, from a selection, Capezio

See Stockists for details. Sittings editor: Ben Perreira. Hair by Akki. Make-up by Kabuki for Diorshow. Manicures by Mar y Soul for Dior Vernis. Casting and production: Evelien Joos. On-set production: Dante Frongillo. Set design: Bette Adams for Mary Howard Studio. Art direction: Jim Kaemmerling. Post-production: Matteo Tranchellini Studio, Milan

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MAY 2015



Harper's Bazaar



This spring, we celebrate the beauty and intelligence

of Lupita Nyong'o; the season's boldest shades of crimson,

peacock and emerald; the glorious flora of Kew Gardens;

and the enigmatic story of Misia Sert,

Coco Chanel's only intimate friend





PHOTOGRAPHS: GETTY IMAGES



MORE THAN A BEAUTIFUL FACE

Since her Oscar-winning performance in *12 Years a Slave*, Lupita Nyong'o has been celebrated the world over. She talks to SOPHIE ELMHIRST about the risks and rewards of her meteoric rise to fame

PHOTOGRAPHS BY ALEXI LUBOMIRSKI

STYLED BY MIRANDA ALMOND



Lupita Nyong'o wears silk dress, £4,785, Valentino. Leather shoes, £498, Aquazzura. Gold, rubellite and mother of pearl ring, £6,650, Bulgari



Organza and silk top, £1,345; matching skirt, £1,765, both Erdem

Beauty note: for luminously enhanced skin, Lancôme Teint Visionnaire, £37, weightlessly perfects.

Between photographs in a King's Cross warehouse, Lupita Nyong'o dances. Nothing showy, just a shuffle of her hips or a head-nod to the beat of the music in the background. She's surrounded by people – a circus of agents and stylists and Lancôme representatives (she's the brand's new ambassador) all there for her, but she doesn't dance for them. It's the kind of dancing you might do while you're drying your hair, or on hold on the phone; moves only you can see. But seriously, this woman can dance. At one point, she body-pops like a pro, and makes herself laugh with a full-on strut. Mostly, though, she dances in a kind of dream, eyes half-closed, like it's the most private thing in the world.

'There was a time when I was afraid to dance,' says Nyong'o. The shoot's over, and we're in an empty café on the top floor of the building. It's dusk and you can see all of London, to the Shard and beyond, the lights coming on across the city. She has changed out of a full-throttle orange dress and into a black sweater and trousers, as though someone has turned down the volume. Her voice is low; the music's off; the circus has packed up and moved on. 'My older sister would dance with abandon,' she continues. 'She would do it to entertain. I was so mortified at the thought of wiggling my body in any direction. And I wrestled with myself, because I didn't want to be so self-conscious. I wanted to be able to enjoy music and not care that I looked cute. I don't know when something switched in my head, but I'm so glad it did, because I feel like dancing, and being able to enjoy one's body for oneself is such a precious, precious thing. For yourself, you know?' She pauses. 'If this had happened to me at a time when I couldn't dance – ha – my God, I think I would be way more of a wreck.'

'This' is the last two years, one of those trajectories that make you feel woozy with vertigo and that make no sense in any world beyond Hollywood. Nyong'o's rise has been so fast and so extreme that she's still trying to figure what on earth happened. In 2012, she was still an acting student at Yale School of Drama. The same year, an audition tape made its way to Steve McQueen, who was looking for an actress for the part of Patsey in his film *12 Years a Slave*. Nyong'o got the call, got the part, got the Oscar (for Best Performance by an Actress in a Supporting Role). It was her first feature film, still the only film she has released. There had been a relentless pre-Oscars campaign in which she appeared in a procession of gowns that seemed to shout from the red carpet: 'This woman is going to be huge.' By the time she was standing outside the Dolby Theatre on Oscar night wearing powder-blue Prada, the world was on first-name terms with Lupita. 'You know, I thought it would come to an end after the Oscars.' She means the frenzy. 'I thought the Oscars would come and go and then all of a sudden everything would be back to normal and I'd be back in my apartment.' She laughs.

Victory has its challenges. In a speech Nyong'o gave to the Massachusetts Conference for Women last December, she spoke about the occupational hazards of her triumph. 'Lately, I have been afraid of not being able to handle all these new expectations,' she said to the audience of 10,000 women. 'To the world I have achieved the pinnacle of success in my field, and yet I still have the rest of my life to go.' Oscar in hand, the realisation hit: after years spent fearing failure, she was now bewildered by success. 'No one teaches you how to deal with that particular experience,' she says now. 'Not even just you, but how the world deals with it, and deals with you because of it. There's no manual for that.' Did she seek advice, help, the solidarity of a post-shock-Oscar-win support group? 'Emma Thompson,' she says, fast and breathless. 'Emma Thompson, Emma Thompson, Emma Thompson.' Nyong'o chants her name like a prayer. 'It was such a relief… witnessing her going through that whole thing [the pre-Oscars publicity circuit] with an ease and a playfulness and just abandon. That is like the person I want to be. I want to be that comfortable even in this very alien environment that you get put in.'

She's the first black African actress to win an Oscar, the first black Lancôme ambassador

The red carpet was Nyong'o's home for a while – a journalist from *The New York Times* calculated that she churned through 66 events in the five months leading up to the Oscars. How did she stay sane? 'You know what kept me sane? Not knowing. Having never really experienced that before… because this was new





THIS PAGE: rose gold, tourmaline, diamond and ruby ring, from a selection, Chopard. OPPOSITE: wool and crepe dress, £810, Christopher Kane. Jade and diamond bangle, from a selection, Tiffany & Co

ALEXI LUBOMIRSKI

territory I had no normal. I had no sense of what was normal in that world. It was all new.' Could she do it again? She thinks hard, and speaks quietly. 'I don't think so. Not to that extent.'

You don't hear actresses talk like this very often, about the weirdness of their lives. Usually they express perfect gratitude, a well-honed spiel on their phenomenal good fortune. But Nyong'o isn't ungrateful or hoping to win your unlikely sympathy for her success; and there's no hint of self-pity. Nyong'o is simply fresh enough to the industry to see how confoundingly strange it all is. And she's still trying to work out how to survive. 'It's definitely something that I'm grappling with every day. Today, what are my priorities? How do I ensure my year is not filled with celebrity work and no acting work?' She has seen how the image of oneself can overtake reality, can develop a life of its own – she's in demand round the world for magazines, advertising campaigns, keynote speeches (Nyong'o has been fast-tracked not just to stardom, but to speech-giving role model too). Suddenly, the thing that put her in this position – acting, a raw and daring performance of a slave in the Deep South – seems oddly remote.



The red carpet was her home for a while – 66 events in the five months leading up to the Oscars



After a long stint when the scales tipped too far towards celebrity, there are projects in the offing, at last. She's in the latest version of *Star Wars*, which comes out in December ('I'm not a sci-fi geek, but I'm definitely trying to be one,' she says, valiantly). She's about to shoot *Queen of Katwe*, a story of a young Ugandan chess champion, directed by Mira Nair. And she's going to produce and play the lead in an adaptation of Chimamanda Ngozi Adichie's novel *Americanah*. Nyong'o bought the rights to the book after she'd made *12 Years a Slave*, but before the movie was released. She was, therefore, still a total unknown, but that didn't put her off. She was a fan of Adichie's work and wrote to her through a mutual friend. 'I gave her my little pitch,' she says now, smiling. 'It took a while before I was able to get the rights, but then I did.' Which gives you a pretty clear idea of her ballsy determination. On board to co-produce is Plan B, Brad Pitt's firm that also produced *12 Years a Slave*. 'So I'm in good company.' Still, there's no sign of her handing over the reins to those with more experience. She remains closely involved, learning how to produce a Hollywood feature on the job. 'My mum often says, "Sometimes knowing too much can slow you down."'

Most people in her rare position – in possession of a Lancôme contract that Isabella Rossellini once described as 'winning the lottery', a ticket to creative freedom – might sit back and watch the scripts rush in, allow themselves to be fêted, pick and choose the plum roles. Not Nyong'o. 'I enjoy learning new things. I enjoy being uncomfortable for some reason. It's more interesting, more challenging…' She's amused by her inability to sit pretty. 'That's why I'm an actor. Because there's nothing comfortable about being an actor. You're always out on a ledge, you know?'

Nyong'o avoided becoming an actor for as long as she could. Born in Mexico in 1983, she grew up in Kenya to powerful parents: her mother is the managing director of the Africa Cancer Foundation, her father a politician. They supported her, but acting was never taken very seriously in their slice of Nairobi society. She felt she should do a proper job – doctor, teacher, lawyer – and was ashamed of her desire to act. After her undergraduate degree, at Hampshire College in the US, she moved back to Kenya lost and perplexed, wanting only one thing, but unable to admit it to herself. So she took to working on films as a production assistant. In an anecdote she often repeats, while working on the set of *The Constant Gardener*, she had a conversation with Ralph Fiennes about her well-hidden ambition to act, and he told her to do anything else, unless acting was the only thing she could possibly do. It took a while to realise.

Even though Nyong'o's vocation is now clear, the self-doubt lingers. She told the audience at the Massachusetts conference that she felt she had to 'become a super version of myself to keep up with the versions of me that stare back from magazine covers' – a statement you don't often hear from people who regularly appear on magazine covers. Why – how – does she speak about herself so bluntly? 'I wish that I took it more lightly sometimes,' she says, rueful, 'because it costs a lot. Which is why I can't do those speeches every weekend, because



Silk top, £505; nylon and satin mix skirt, £540, both Miu Miu

ALEXI LUBOMIRSKI



Taffeta and wool dress, £5,020,
Giorgio Armani



ALEXI LUBOMIRSKI



Silk embroidered dress,
£5,100, Louis Vuitton

ALEXI LUBOMIRSKI

it costs a lot to share from such a deep place, if you will. But I don't know how to speak from any other place.' The speeches are in part a result of her upbringing. 'Kenyans are very ceremonial. There is a formality that comes with gatherings and comes from our colonial conditioning… Oratory is something that's really important to Kenyans, the way one speaks to the masses, it's an art almost.' She watched her father give political addresses, saw the importance of being able to speak clearly and powerfully, and recognises that not everyone gets a platform, so if you're given one, you should use it well. 'I don't want to waste anyone's time,' she says. 'If I don't have anything to say then I shouldn't stand up there.'

What she chooses to say is often directed to a child. She closed her Oscars speech, voice thick with tears, with the line: 'When I look down at this golden statue, may it remind me, and every little child, that no matter where you're from, your dreams are valid.' And at the *Essence* Black Women in Hollywood event, she responded to the letter of a young girl who had written to her expressing gratitude for Nyong'o's presence on her screen because she had been 'about to buy Dencia's Whitenicious [skin-lightening] cream, when you appeared on the world map and saved me'. Does she ever feel a weight of responsibility because of the colour of her skin that other actors don't feel? Nyong'o pauses for a while before speaking. 'That's an interesting question,' she eventually says. 'I don't feel like the responsibility I feel comes from any place other than my gut. I feel a responsibility to speak about certain things because I wish someone had spoken about them for me.' She tips her head back and looks at the ceiling. 'I think that's why I have a deep desire to speak to a child because, um…' And then she's suddenly reaching into her bag, and cursing herself. 'Urgh. Now I'm crying. I always have tissues. This is common behaviour.' She looks at me. 'Now you're going to write about this.' I weakly protest. 'Oh dear God.'

It's true, her public appearances are often unsettled by tears, but not in a histrionic way – she dabs at her eyes almost as an afterthought. It never stops her speaking. She gathers herself again, gets back on track. 'I know I'm in a unique position where lots of people all over the world are seeing me and connecting with me, and perhaps because of my demographic and how limited representation is for my demographic, I do feel not a responsibility but an impetus to speak. It's an impetus.'

The numbers tell their own story: she's the first black African actress to win an Oscar, the first black Lancôme ambassador. During the shoot, a Lancôme rep admires the particular shade of red nail varnish that has been chosen for Nyong'o to wear – a colour that doesn't work as well next to white skin. She is transforming the picture of beauty. As Nyong'o says, it's about time. 'It's 2015, man. We could all use some diversity.' That's why she wants to do *Americanah* – not just because the story is about the under-explored experience of Africans in America (as opposed to African-Americans), but also in order to show a Western audience that Africa is a continent, not a concept, containing a limitless mix of peoples and languages. Is it frustrating, how people over-simplify? 'Yes,' she says, typically direct. 'It can get tedious to have to explain that I speak English because Kenyans speak English.'

> 'I don't want to waste anyone's time. If I don't have anything to say then I shouldn't stand up there'



Her family are all in Kenya, it's still home, even though she hasn't been back since 2013, before the madness set in. She misses it, and them, keenly, but they keep relentlessly in touch through instant messaging. At any moment she'll know that her mother is stuck in traffic or which skirt her sister is thinking of buying. It's not perfect, but it's all part of the adjustment. Her life is now an itinerant one, continent-straddling, managed. She sees her old friends – from Hampshire College and Yale – on the rare occasions she makes it back to New York and to her apartment in Brooklyn. To get time to herself, she recently had to go away – she won't tell me where – to a place **where no one knew her and she could be 'one of the number', entirely** anonymous. Amid all of this, does she have time for romance? She smiles, and says simply: 'I plead the fifth.' Nyong'o speaks more candidly than any actress I've met, but there are limits. □

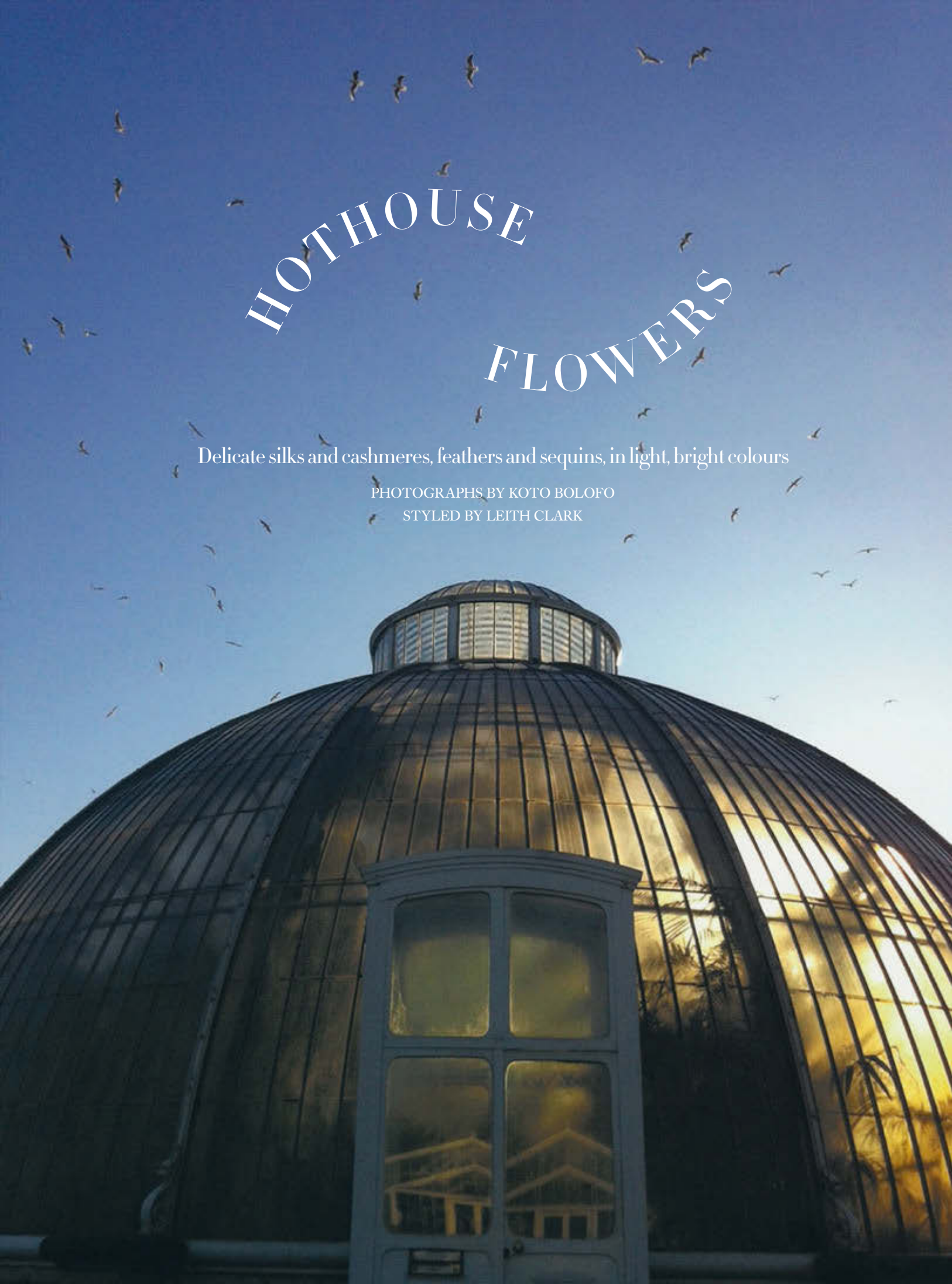


THIS PAGE: polyester dress, £4,750, Louis Vuitton. OPPOSITE: leather dress, £3,300, Fendi. Rose gold, tourmaline, diamond and ruby ring, from a selection, Chopard. See Stockists for details. Hair by Vernon François at Smiths Salon Soho/RnD Creatives Ltd. Make-up and skincare by Alex Babsky at Jed Root, using Lancôme. Manicure by Sabrina Gayle at LMC Worldwide, using Lancôme. Set designer: Matthew Duguid. Stylist's assistant: Florrie Thomas. Lupita Nyong'o is the face of Lancôme Advanced Génifique

ALEXI LUBOMIRSKI



Beauty note: flawlessly conditioned skin is the ultimate accessory. Create it with Lancôme Nutrix Royal Body, £39



HOTHOUSE FLOWERS

Delicate silks and cashmeres, feathers and sequins, in light, bright colours

PHOTOGRAPHS BY KOTO BOLOFO
STYLED BY LEITH CLARK



Cashmere jumper, £745; brocade skirt, £1,310, both Prada. Snake-skin and lace heels, £530, Aquazzura



THIS PAGE: embroidered and feather-embellished dress, £3,495, Erdem. OPPOSITE: sequined dress, £4,665, Agnona. Silk heels, £415, Paul Andrew

KOTO BOLOFO







THIS PAGE: cotton voile top, £592, Akris. Diamond, sapphire and pearl necklace, from a selection, Chopard Haute Joaillerie. OPPOSITE: jacquard and cotton dress, £6,100, Dior. Leather heels, £570, Manolo Blahnik

KOTO BOLOFO



THIS PAGE: jacquard cardigan, £665, Emporio Armani. OPPOSITE: nubuck and patent jacket, £2,995; tulle skirt, £895; tulle belt, £350, all Burberry Prorsum. Silk heels, £415, Paul Andrew. Diamond, sapphire and pearl necklace, from a selection, Chopard Haute Joaillerie

KOTO BOLOFO







THIS PAGE: cotton blouse, £375; Lurex top, £440, both Bottega Veneta. OPPOSITE: silk blend jacket, £4,365; matching viscose trousers, £3,450, both Louis Vuitton. See Stockists for details. Hair by Terry Saxon at Jade Root. Make-up by Kay Montano at D+V Management, using Chanel S 2015 and Body Excellence. Manicure by Sabrina Gayle at LMC Worldwide, using Chanel S 2015 and Body Excellence Hand Cream. Stylist's assistants: Emma Shaw and Sabine Hutchinson. Flowers and props by Kitty Arden at Kitty Arden Designs (www.kittyarden.com). Shot at the Royal Botanical Gardens, Kew (www.kew.org). Model: Luca Gadjus at IMG London

KOTO BOLOFO



Matelassé jacket, £1,130; embroidered tulle skirt, £8,000, both Michael Kors. Calf-skin heels, £595, Charlotte Olympia



MAY BLOSSOMS

Bold florals and a vibrant palette: fashion to lift the spirits this spring

PHOTOGRAPHS BY ERIK MADIGAN HECK

STYLED BY LEITH CLARK



THIS PAGE: cotton dress, about £2,160, Céline. Silk and crystal flats (just seen), from a selection, Dolce & Gabbana. OPPOSITE: embroidered lace dress; embellished silk bag, both from a selection, Dolce & Gabbana. White gold and diamond earrings, from a selection; white gold and diamond rings, from £5,600, all De Beers. Headpiece, stylist's own

ERIK MADIGAN HECK





Georgette dress, £2,125, Saint Laurent by Hedi Slimane. Gold, onyx and diamond earrings, £5,700; matching ring, £4,100, both Dior Joaillerie

ERIK MADIGAN HECK





Silk cotton dress with snake-skin detail, £1,560, Salvatore Ferragamo. Embellished leather heels, £795, Saint Laurent by Hedi Slimane. White and yellow gold, sapphire and diamond necklace, from a selection, De Grisogono. Headpiece, stylist's own

ERIK MADIGAN HECK





THIS PAGE: silk dress, £3,500, Chloé. Gold, amethyst, diamond and sapphire ring (right hand), £8,600; gold diamond and citrine ring, £4,400, both Dior Joaillerie. Headpiece, stylist's own. OPPOSITE: crepe de Chine coat, £3,980; print boots, £960, both Chanel. White gold and diamond bangle; platinum, pink sapphire and diamond earrings, both from a selection, Tiffany & Co

ERIK MADIGAN HECK







THIS PAGE: brocade and leather top, £780; brocade skirt, £690, both Miu Miu. Suede heels, £395, Saint Laurent by Hedi Slimane. White gold, chalcedony, sapphire and diamond earrings, from a selection, Bulgari. White gold, pearl and sapphire brooch, from a selection, De Grisogono. OPPOSITE: silk coat, £2,080, Valentino

ERIK MADIGAN HECK



ERIK MADIGAN HECK



Velvet and silk dress,
£3,535, Louis Vuitton



THIS PAGE: embroidered tulle trench, £1,900; matching headscarf, £295, both Simone Rocha. OPPOSITE: crepe de Chine dress, £505; cotton hat, £145; cotton mix boots, £435, all Max Mara. Gold, coral and diamond rings, from £3,300, both Dior Joaillerie. See Stockists for details. Hair by Brian Buenaventura at Management + Artists, using Oribe. Make-up by Pamela Cochrane at Bridge for Nars. Manicure by Elisa Ferri at See Management, using Chanel S 2015 and Body Excellence Hand Cream. Set design by Andrea Huelse. Stylist's assistants: Emma Shaw and Yety Akinola. Model: Naty Chabanenko at Next Model Management

ERIK MADIGAN HECK





COCO AND THE QUEEN OF PARIS

Chanel's latest scent is named after the couturière's only female friend, Misia Sert, whose colourful, scandalous life inspired artists, poets and musicians

BY JUSTINE PICARDIE

PHOTOGRAPHS: GETTY IMAGES



This page: Misia Sert in about 1896. Opposite: 'Misia' (1895) by Henri de Toulouse-Lautrec



In the legendary life of Coco Chanel, few other women appear; her mother was a shadowy figure, who died of consumption when Chanel was 11 years old; her two sisters also died young, in similarly unhappy circumstances. Only one woman plays a leading role: her closest friend, Misia Sert, whose fame was such in the early 20th century that she was known simply by her first name, or as 'the Queen of Paris'. While Chanel became ever more famous, Misia was slowly forgotten; but a century after they first met, she will finally be remembered again, as her name is bestowed on a new Chanel scent. Its creator, Olivier Polge (who has followed in his father's footsteps as Chanel's 'nose'), described Misia to me, when we met in Paris during the recent couture shows, as 'the muse to the whole of Paris. And she introduced Chanel to so many people in the artistic world, including the Ballets Russes'.

Polge, whose father Jacques started creating Chanel scents when Olivier was only four years old, has a keen sense of brand legacy, as well as of smell; which may be why he is able to place his new creation in the context of Chanel's past. 'My inspiration for this fragrance wasn't Misia herself as a person, but her role as a turning point in the life of Gabrielle Chanel,' he says. 'With this fragrance, I wanted to convey the atmosphere of the Ballets Russes and the smell of make-up from that time.' Hence the distinctive note of violet in the new perfume, combined with May roses from Provence, together forming what Polge terms a 'powdery effect, like blush – and to me, these are the scents of the theatre'.

Misia never appeared onstage herself (despite being a prodigiously talented pianist who, as a child, sat on Liszt's knee and performed Beethoven for him), but her life was one of great drama. Born in St Petersburg in 1872, she was the daughter of a fashionable Polish sculptor, Cyprian Godebski. Her Belgian mother died giving birth to Misia, having followed her unfaithful husband to Russia when she was heavily pregnant. At the time of her birth, Misia's father was having an affair with his mother-in-law's sister, who became pregnant with his child; a confusing state of affairs that was not improved by Godebski's lack of interest in any of his children. This paternal neglect is a possible clue as to why Misia grew up to fall in love with charismatic and powerful men who would subsequently abandon her.

> Chanel and Misia's relationship was tempestuous from the start; gossip had it that they might have been lovers

Like Chanel, Misia was educated by nuns; unlike Chanel, she married young, at 21, continuing the family tradition of muddled relationships. Her first husband was her stepmother's nephew, Thadée Natanson, co-editor of *La Revue Blanche*, an influential avant-garde arts magazine. Misia was thereby introduced to the most famous artists, writers and musicians of the day, and promptly became a muse to them all. She was painted by Renoir, Vuillard, Toulouse-Lautrec and Bonnard; inspired the poetry of Mallarmé, the prose of Proust and Cocteau; and piqued the interest of Picasso.

Her second marriage, in 1905, was to Alfred Edwards, an immensely rich newspaper magnate, after a drama that enthralled Parisian society, whereby Natanson gave up Misia to Edwards, in return for financial rescue from his mounting debts. A man of peculiar sexual habits (including coprophilia), Edwards subsequently took up with a bisexual, cocaine-snorting courtesan, and divorced Misia in 1909 to marry his mistress. (The scandal continued when his new wife drowned in the Rhine, having fallen – or been pushed – overboard from Edwards' yacht.) Misia, meanwhile, fell in love with the flamboyant Spanish artist who was to become her third husband, José María Sert.

As for Chanel and Misia: their relationship was tempestuous and complicated from the start. The two had met in 1917, and immediately struck up an intense friendship (gossip had it that they might even have been lovers at some point). After the death of Chanel's





Left: Chanel and Misia on the beach at Lido, Venice, in about 1930. Above: 'Misia's Eye' (1927) by Jean Cocteau

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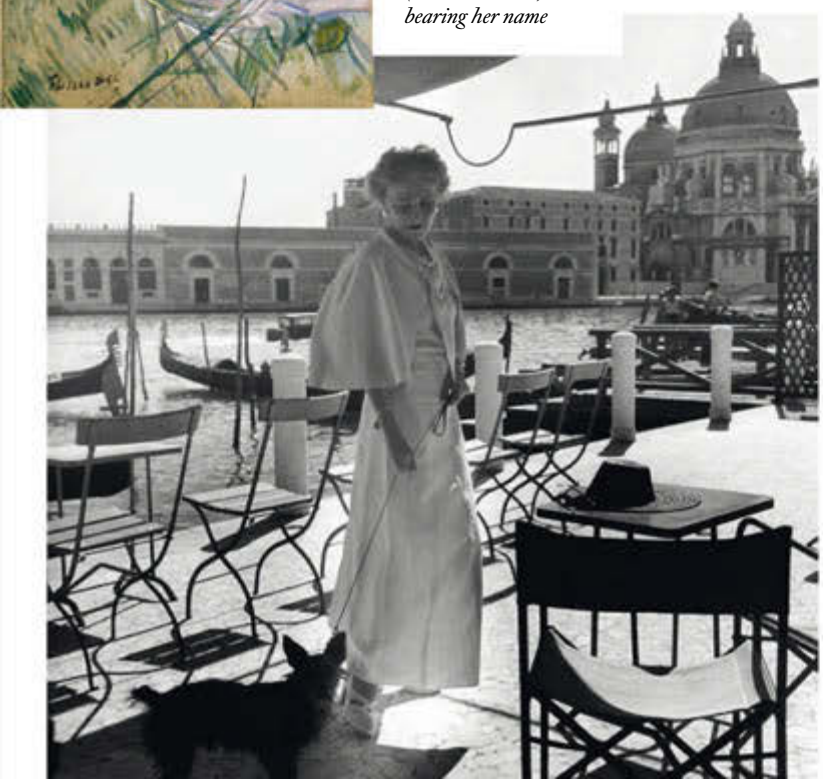








Clockwise from below: Misia photographed by Horst P Horst in Venice in 1947. Toulouse-Lautrec's 1897 painting of her. Félix Vallotton's portrait from the same year. Misia in front of a Veronese canvas in Venice in 1947. A 1921 Dadaist collage (artist unknown) bearing her name



paramour and benefactor, Boy Capel, in a car crash in 1919, she became closer than ever to Misia, even accompanying her on honeymoon with Sert to Italy in 1920. In Venice, Misia introduced Chanel to the impresario Diaghilev, who had founded the Ballets Russes. Like Misia, Chanel was to become a generous patron of the company, as well as a collaborator (designing costumes for *Le Train Bleu* in 1924, working alongside Picasso, who created the stage curtain).

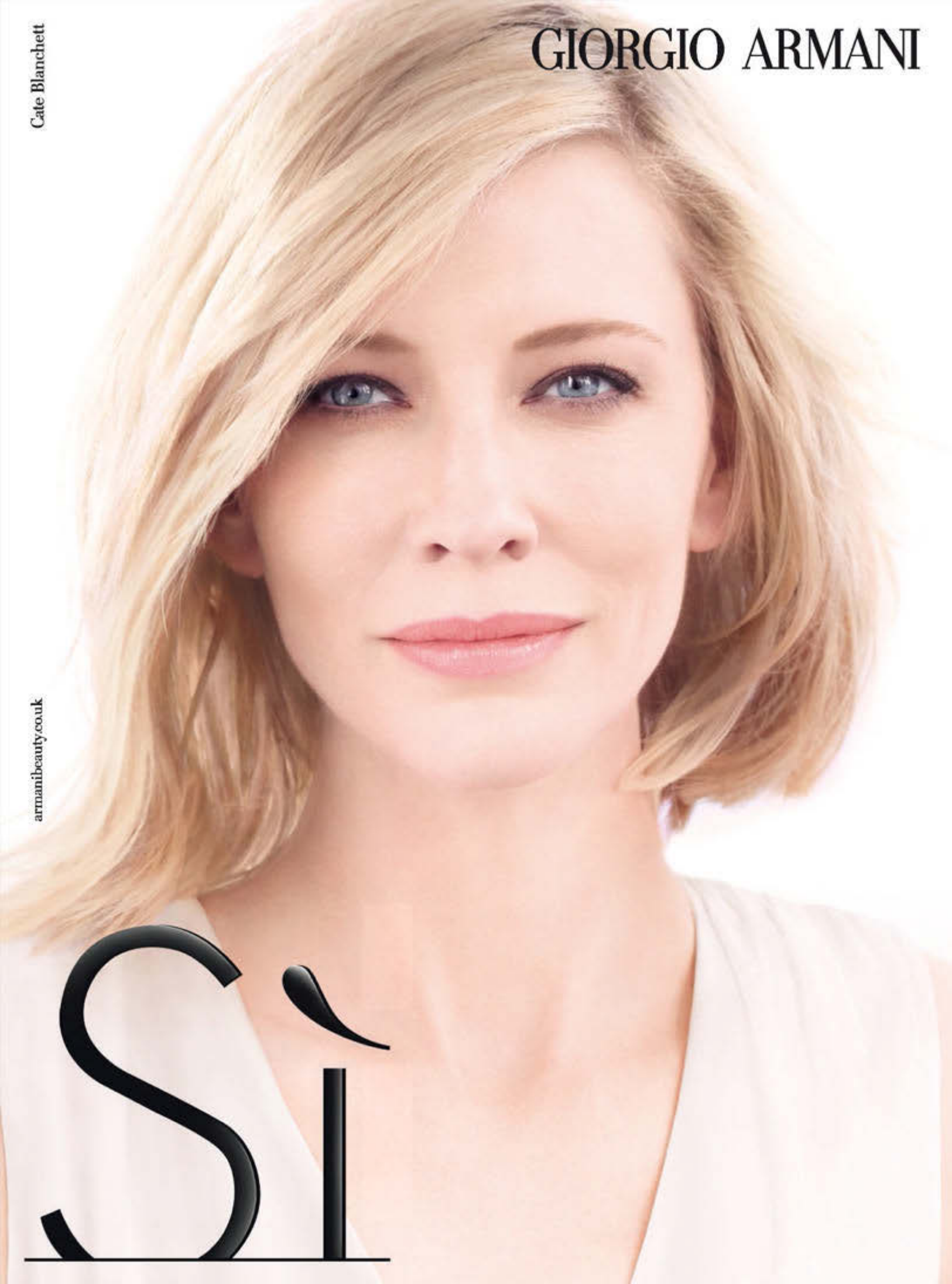
'Misia has been my only woman friend,' observed Chanel to the writer Paul Morand in the winter of 1946, when they shared an exile in Switzerland; before proceeding to eviscerate her. Intriguingly, Chanel twice referred to her sense of smell in recalling her memories of Misia to Morand. The first was her recollection of visiting Misia's apartment in Paris: 'I was appalled. It smelt of filth downstairs; there was no surface upon which you could use a duster or apply any polish.' And the second relates to their relationship in the wake of Capel's death: 'I have seen her appear at the moment of my greatest grieving; other people's grief lures her, just as certain fragrances lure the bee.'

As it happens, Chanel and Misia may well have worked together to launch the first ever Chanel perfume. Certainly, Misia said they did, in an unpublished chapter in her memoir: 'We experimented with a very severe bottle, ultra-simple, almost pharmaceutical, but in the Chanel style and with the elegant touch she gave everything. A few weeks later, L'Eau de Chanel made its appearance.' Chanel never confirmed this story, but in July 1919, Misia registered the L'Eau de Chanel brand, two years before the creation of Chanel No 5, which was to go down in history as the first of the couturière's perfumes.

And despite the ambiguities of their relationship, the bond between Chanel and Misia remained strong, through sorrows, as well as celebrations. They were together at Diaghilev's deathbed in Venice in August 1929, rushing to be with him from aboard the Duke of Westminster's yacht. (Chanel had been Westminster's lover since 1924; Misia joined them on their summer cruise, while in mourning for the end of her marriage to Sert, who had by this point left her for a beautiful young Russian.) And they also stood side by side at Diaghilev's funeral, both wearing white, as the impresario had requested, in his dying wish.

Misia's final years were tragic; losing her sight and addicted to morphine, she grew increasingly reckless, even injecting opiates in public. She was not alone in her use of morphine – Chanel depended on the drug to sleep at night – but was far less discreet than her friend. Eventually, she would travel with Chanel to Switzerland to buy supplies of morphine; and it was soon after one such trip, on her return to Paris, that Misia died, on 15 October 1950.

Chanel was with Misia at the end, and then prepared her friend's body for burial, putting on her make-up and jewels, dressing her in white, with a pale pink rose at her breast, and white flowers around her; just as Diaghilev had wished for on his deathbed in Venice, 21 years before. No record survives as to whether Chanel also sprayed Misia with her favourite perfume, before her final journey; but I like to think that she might have done, and perhaps there was a scent of violets that mingled with the roses in the air… □


GIORGIO ARMANI
Cate Blanchett
armanibeauty.co.uk
Sì

BAZAAR
BEAUTY
Edited by SOPHIE BLOOMFIELD



THE ART OF MAKE-UP

Find your inspiration among the season's painterly looks

By SOPHIE BLOOMFIELD
Photographs by DAMON HEATH
Styled by MARTHA WARD



FAUVIST LINER

To channel a free, Fauvist spirit with a little colour on the eyes, simplicity is key: playful shades have a grown-up sophistication when applied minimally. What could be more uplifting than a dash of turquoise-blue?

THIS PAGE: Irma wears embroidered sequined organza dress, £11,605, Giorgio Armani. Rozanne wears marabou-feather string top, £1,660, Brunello Cucinelli. Silk slip, £63, La Perla. OPPOSITE: organza dress, £4,520, Alberta Ferretti. PREVIOUS PAGE: lace top, £495, Huishan Zhang

DAMON HEATH



EXPRESSIONIST NAILS

For a refined twist on nail art, experiment with Expressionist strokes in duos of tonally similar shades. Nude with pearl-white, black or navy, or silver against grey look particularly beautiful.



RENAISSANCE HIGHLIGHTS

Radiance is as synonymous with beauty in 2015 as it was in 1500, and the latest highlighters create an effortless, Titian-inspired glow on cheeks and eyes.

THIS PAGE: lace dress, £4,760, Erdem. OPPOSITE: Irma wears embroidered sequined organza dress, £11,605, Giorgio Armani. Rozanne wears marabou-feather string top, £1,660, Brunello Cucinelli

DAMON HEATH



POP ART LIPS

Lip colours worthy of a Lichtenstein add softness to their strength when applied with a blended edge and worn against otherwise-minimal make-up. Why not try a popping pink or hot tomato-red?



PRE-RAPHAELITE BLUSH

A flush of pink befits the prettiest of portraits; for a womanly interpretation today, warm cheeks look best with strong brows and lashes that are defined at the roots only, so as not to appear doll-like.



THIS PAGE: organza dress, £5,000, Fendi. OPPOSITE: viscose and leather dress, £4,690; silk crepe bra (just seen), £450, both Louis Vuitton

IMPRESSIONIST COLOUR

Lids and cheeks in transparent peach are a spring-like, modern take on monochrome shading. The watercolour texture of Giorgio Armani Fluid Sheer in 5, £35.50, gives a luminous tint that is universally flattering.

DAMON HEATH



ABSTRACT EYESHADOW

Plastered-on perfection is passé; a brushstroke of shadow across the lids gives make-up a modern ease and attitude. For a kinder alternative to graphic black or white, look to a pearlescent graphite grey.

Silk top, £685, Chloé. See Stockists for details.
Hair by Alain Pichon at Streeters.
Make-up by Maxine Leonard, using Giorgio Armani Beauty and Luminous Silk Foundation.
Manicures by Rebecca Jade Wilson, using Giorgio Armani Beauty.
Prop stylist: Clementine Keith-Roach.
Models: Irma Spies at Oui Management and Rozanne Verduin at Select Model Management

DAMON HEATH

AN ARTIST'S PALETTE

Double Wear Stay-In-Place Eye Pencil in Blue Steel, £27 **Estée Lauder**

1
FAUVIST LINER

Temper the playfulness of a bright eyeliner with a restrained placement, either inside or outside the lower lash line. Of course, turquoise can become teal, or cobalt translated to navy, for those seeking a less-vivid artistic statement.

Khôl Hypnôse Waterproof in Vert Tuileries, £18.50 **Lancôme**

Eye Tint in 3, £26.50 **Giorgio Armani**

2
EXPRESSIONIST NAILS

Bold gestures work best in subtle tones. After applying the base shade, taking the second (paler) colour, wipe most of the polish off the brush and let it dry slightly before slowly dragging it over the tips of the nails to create a mottled pattern.

Nail Lacquer in 100, £20 **Giorgio Armani**

Nail Lacquer Maharajah Collection Base, £20 **Giorgio Armani**

3
RENAISSANCE HIGHLIGHTS

To create the effect of a candlelit highlight, select shades with a warm base, as white highlights can appear rather harsh. Liquid highlighters and metallic cream eyeshadows emulate light on the skin; for powders, choose formulations infused with pearl, rather than sparkle.

Fluid Sheer in 2, £35.50 **Giorgio Armani**

Ambient Lighting Bronzer in Luminous Bronze Light, £42 **Hourglass**

Shimmering Cream Eye Color in Mousseline, £21.50 **Shiseido**

Rouge Ecstasy in 504, £26.50 **Giorgio Armani**

5
PRE-RAPHAELITE BLUSH

The art of blush appearing healthy, rather than girlish, lies in its placement: focus colour onto the top and outside of the cheekbone, rather than the very centre of the cheek.

Fusion Blush in 400, £35.50 **Giorgio Armani**

Multi-blush in 1, £18 **Clarins**

Colorburst Crayon Balm Stain in Cherish, £7.99 **Revlon**

Art Stick in Hot Orange, £19.50 **Bobbi Brown**

4
POP ART LIPS

Pastel-pink lipstick loses its saccharine quality when worn as a satin veil of colour, while even the most vibrant reds become beautifully wearable when blended from the centre of the lips outwards, creating a voluptuously soft effect.

Sculptionary Cheek Contouring Palette in Defining Nectars, £28 **Clinique**

Fluid Sheer in 5, £35.50 **Giorgio Armani**

6
IMPRESSIONIST COLOUR

Matte monochrome hues remain chic, but peach shades are more youthful. For the most flattering look (which brightens the eyes and lifts the complexion), apply warm colours to the upper eyelids; go for coppery tones, rather than those with a pink base.

Caviar Stick Eye Colour in Smoke, £22 **Laura Mercier**

7
ABSTRACT EYESHADOW

Broken colour looks beautiful when applied with confidence on a groomed complexion. Focus colour in the creases and a few random strokes on the lids, blending with a fingertip.

Eye Tint in 7, £27 **Giorgio Armani**

Eye Tint in 5, £27 **Giorgio Armani**

PHOTOGRAPHS: GRAHAM WALSER/HEARST STUDIOS

BVLGARI
LANVIN
PARIS
CHANEL
LANCÔME
PARIS
GIVENCHY
YSL
GUERLAIN
PARFUMEUR
MAISON FONDÉE
À PARIS EN 1828
Dior
GIORGIO ARMANI

PAUL ZAK





Clockwise from right: Keira Knightley shot for Bazaar. Marilyn Monroe with Chanel No 5 in 1955. Audrey Hepburn in a 1960s Givenchy L'Interdit advert



THE SCENT OF SUCCESS

Capturing the spirit of both its muse and its wearer, perfume has the ability to empower and enchant

By HANNAH BETTS

The idea that an actress and a scent might have something in common is not too great a stretch of the imagination; for both, at their best, are feminine, challenging, intriguing. Each may be different things at different times – shape-shifting, mercurial – with a strong intrinsic core, while also boasting a venerable history of ensnaring men. Perfume might be said to have the qualities of an actress bottled; an actress, the elusive, allusive, illusive elements of a perfume.



£75.50 for 75ml **Guerlain**

The analogy is one that perfume houses have long found themselves bewitched by. Before such things were monetised, Gloria Swanson had a penchant for Caron's Narcisse Noir (1911), becoming enamoured after visiting Diaghilev's Ballets Russes, whose ballerinas all wore it. The set of Wilder's *Sunset Boulevard* (1950) had to be sprayed with this intoxicant before Swanson would emerge from her trailer.

Dana's Tabu (1932) was associated with Joan Crawford, a 'whore's perfume' she had the bravura to champion. Greta Garbo favoured Balmain's bracing Vent Vert (1947); Rita Hayworth preferred Lanvin's serene Arpège (1927). Grace Kelly exuded Creed's Fleurissimo (1972), as chaste as she was, in film, at least; and Marilyn Monroe famously went to bed wearing only Chanel No 5 (1921).

Some played muse more directly. In 1957 the couturier Hubert de Givenchy created a perfume for Audrey Hepburn, L'Interdit ('forbidden') to anyone else. When I met Jean-Paul Guerlain, he was still obsessing over the notes in Nahéma (1979), his tender rose symphony, inspired by a vision he had of Catherine Deneuve showered in rose petals. Serge Lutens is keeping this tradition alive in his La Fille de Berlin (2013) – another rose, this time with thorns – and a salute to Marlene Dietrich.

Today, a commercial fragrance rarely appears without an actress as 'spokescelebrity'. Lancôme is represented by Penélope Cruz, Julia Roberts and Kate Winslet. Natalie Portman is Miss Dior, Keira Knightley Coco Mademoiselle, while Cleménce Poésy tells Chloé's Love Story. YSL has Jessica Chastain; Dior, Charlize Theron; Gucci, Evan Rachel Wood and Blake Lively; Balenciaga, Charlotte Gainsbourg and Kristen Stewart; Bulgari, Kirsten Dunst; and Prada, Léa Seydoux.

James Craven, a perfume archivist at Les Senteurs (www.lessenteurs.com), views the issue of whether to opt for an actress or a model in such circumstances as one of adult creativity versus infantile passivity. 'A model is a face, a young, perfect, aspired-to body,





£77 for 100ml **Givenchy** at Harrods



Trésor, £43 for 30ml **Lancôme**

£49 for 35ml **Chanel**



£75 for 50ml **Serge Lutens**

PHOTOGRAPHS: ALEXI LUBOMIRSKI, ADVERTISING ARCHIVES, GETTY IMAGES, GRAHAM WALSER/HEARST STUDIOS

Right: Cate Blanchett shot for Bazaar. Below: Grace Kelly

but a cold, silent marble statue, a Galatea. An actress may be physically desirable, but she is also a character with virtues, flaws, opinions – in every sense, a voice. I see models as appealing to young girls, whereas an actress has a role in the public consciousness appealing to all ages.

'Actresses also retain a pioneering spirit about them,' Craven continues. 'One thinks back to women first appearing on the English stage in the 1660s and taking a proto-feminist role in challenging women's status in society. Actresses battle for their careers; challenge age and push social boundaries; redefine women's roles on and off the stage; speak out; set trends. Any perfume endorsed by such a woman is bound to enthral.'



One of the most compelling symbioses of recent years has been the Oscar winner Cate Blanchett's embodiment of Giorgio Armani's bestseller Sì, released in 2013. Sì is a refined, yet insouciant, skin-soft chypre, in which fruits give way to woods via a sparkling floral heart. The relationship works because it would appear to be authentic: Blanchett spent her first pay cheque on an Armani suit, and she and the designer bonded when she won her first Academy Award, for *The Aviator*, back in 2005.

'A model is a face, a silent marble statue, but an actress is a character with virtues, flaws, opinions – in every sense, a voice'



£54 for 50ml **Giorgio Armani**

It is a match made in heaven, marketing and metaphysical. For there is something ethereal about Blanchett, despite her robustness: a certain mystery that speaks of old-school Hollywood stardom, with Armani's distinctly contemporary edge. She loves swathing herself in Sì's base notes of patchouli, orcanox and blonde amber wood, trailing their *sillage* in her wake.

Mr Armani certainly regards her as a muse: 'I love her gaze – it expresses both coldness and tenderness – and her modern-looking face with its unique lines, and her way of moving that is so elegant, yet natural. I thought she would express the originality of a different type of perfume: one that is intense, sweet, and light all at the same time. I thought of the zeal and passion that can be perceived behind her impeccable manners – a seductive combination that reflects Sì's complex character.'

Indeed, if anyone were to give life to the slightly unyielding tagline 'Sì is all about the complexity that women embody,' it is she: creator, mother, wife, campaigner – a woman who says 'yes' to life like a latter-day Molly Bloom. Blanchett sees the relevance of her profession too: 'As an actress, I get to inhabit different types of





£66 for 40ml **Dior**



£65 for 50ml **Miller Harris**

PHOTOGRAPHS: BEN HASSETT, DAVID SLIJPER, ALEXI LUBOMIRSKI, GETTY IMAGES, GRAHAM WALSER/HEARST STUDIOS

women – it means you have an understanding of the fragility and strength that are part of being a woman. The clash of these two seemingly polar opposites is where the energy of life exists.'

The actress is an everywoman, then, but oh, such a glamorous one. At times, the glamour is such that this everywoman aspect fades. One thinks of Elizabeth Taylor and her White Diamonds (1991), plus other olfactory jewels. Created by the perfumer Carlos Benaïm – and unlike the celebrity scent phenomenon they inspired – these were as coruscating as their names, meaning that one bought into Taylor's divinity, rather than have the goddess descend. Still, better this than lowering oneself to the bottled Katie Price and co, stars of a rather too airless reality.

Some performers may be too mysterious, too intangible for fragrance interpretation. James Craven asks: 'Why has Garbo never inspired a scent? Has her very remoteness put the perfumer off?' (In fact, Grès made a vague attempt across a trinity of floral musks – Mythos, Sphinx and Goddess – released in 2009.) At Les Senteurs, Craven boasts Frédéric Malle's tuberose scent Carnal Flower (2005), created by the perfumer Dominique Ropion. It is a tribute to Malle's aunt, Candice Bergen, and named after the 1971 film *Carnal Knowledge*, in which she starred with Jack Nicholson.



Clockwise from right: Marlene Dietrich. Kate Winslet and Kirsten Dunst, both shot for Bazaar

SCENT & STARDUST

1
Wilder saw *Sunset Boulevard*'s Norma Desmond as a tuberose girl, hence Joe's line: 'She'd sit very close to me and she'd smell of tuberoses, which is not my favourite perfume, not by a long shot.'

2
Hepburn douses herself in L'Interdit before heading off to Sing-Sing in *Breakfast at Tiffany's* (1961). It smells of Hepburn's Holly, rather than Capote's: radiant, pearlised, steeped in violets.

3
Jean Harlow's first husband anointed himself with her scent, Guerlain's Mitsouko (1919), before blowing out his brains. In Luis Buñuel's *Belle de Jour* (1967), Deneuve's repressed wife hurls it across the room before spending the afternoon as a prostitute.

4
Chanel was the first perfume house to engage film stars. No 5 has been embodied by Ali MacGraw, Catherine Deneuve, Nicole Kidman, Audrey Tautou and, latterly, Brad Pitt.

5
In Wes Anderson's *The Grand Budapest Hotel* (2014), Mister Gustave will not leave his room without a spritz of L'Air de Panache. Anderson commissioned the Parisian boutique Nose to create the cologne.



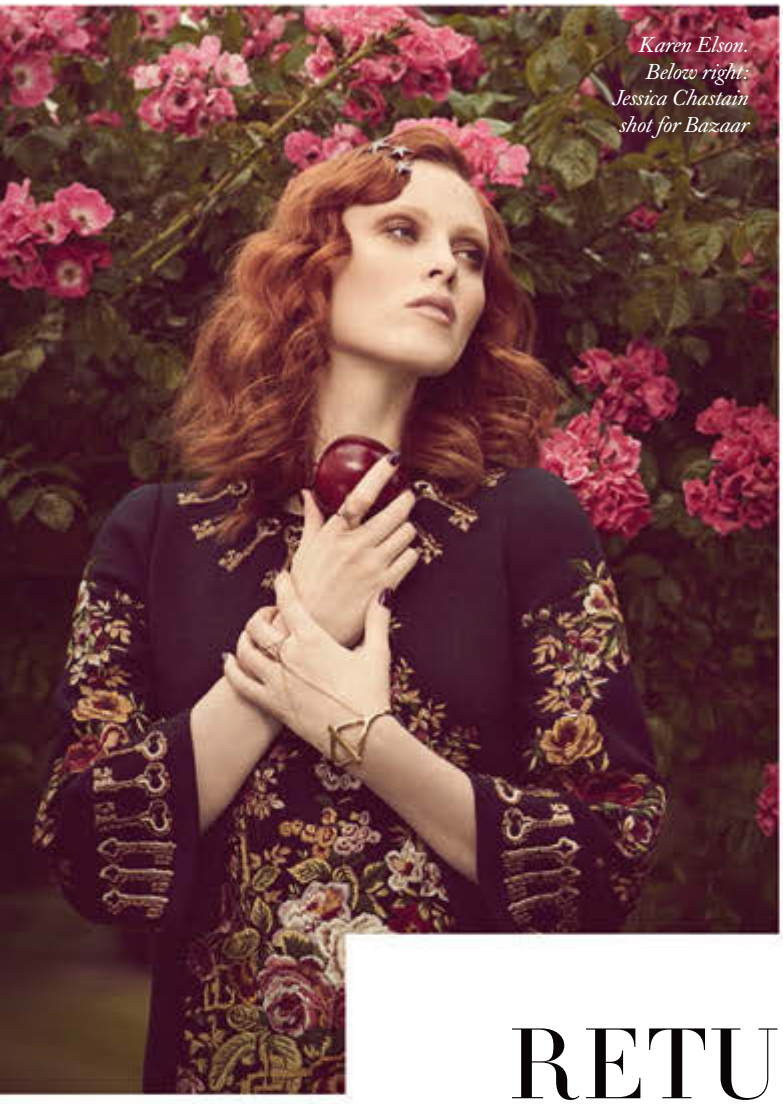


Craven also stocks Etat Libre d'Orange's Tilda Swinton collaboration, Like This (2010), a flame-gold metallic; Maison Francis Kurkdjian's sensual chypre Lumière Noire (2009), another Deneuve paean; and the great Germaine Cellier's Fracas and Bandit, both created for Robert Piguet.

Fracas (1948), a lurid deluge of over-ripe tuberose, was created with Rita Hayworth's Gilda in mind. Of the perverse, green, leather-scented Bandit (1944), Craven recalls: 'It is said to have been a gift for the actress Edwige Feuillère, darling of the film intelligentsia and blessed with glorious, red-gold hair and a ravishing husky voice. It certainly sits uncommonly well on women of this colouring.'



Of course, finding the right scent for a character may form a practical part of stage and screen craft. A thespian friend tells me: 'I don't have the woman until I have her scent.' She lets me sample her latest incarnation – an abrasive 1950s detective bottled in the classic 4711 Eau de Cologne: clean, astringent, slightly stinging. Her next role will be an innocent-turned-siren: she is toying with Molinard's Habanita (1921), named after the girls of Havana who rolled cigars on their peachy thighs. □



Karen Elson. Below right: Jessica Chastain shot for Bazaar



£42
Oribe

£32.85
Pureology

£24.60
Shu Uemura

RETURN OF THE REDHEAD

From strawberry-blonde to deep cherry, red hair reigns again

By VICTORIA HALL

'Red hair, sir, in my opinion, is dangerous,' says the impeccable manservant in PG Wodehouse's *Very Good, Jeeves*. It is fortunate, then, that Jeeves didn't live to see the legion of red-haired models that now walk the catwalks for nigh-on every major fashion brand.

For me, the fascination with rich, red tresses started with John Everett Millais's painting of Ophelia posed by Elizabeth Siddall, the flame-haired Pre-Raphaelite muse who married Dante Gabriel Rossetti. Poor Elizabeth suffered horribly as a model – she caught pneumonia from lying in a bath of cold water to portray Shakespeare's tragic heroine – but there is a new generation of redheads (including Karen Elson, Jessica Chastain and Julianne Moore) to spark interest these days.

These are not the pillarbox scarlets reminiscent of the punk era, or washed-out, rusty hues that are the result of DIY henna dyes; the new red is eye-catching, expensive and glamorous. This is high-end colour; it's the difference between a home-bleaching kit and luxurious salon highlights. 'To make it work, the colour needs to be defining and bold, or believable and natural-looking,' the hair colourist Josh Wood tells me, as he paints my hair with a tangerine dye. The aim is to make my mundane brunette tresses a vivid Karen Elson red, and two hours later Wood delivers.





£20.50
Aveda



*Above: **Julianne Moore**. **Right**: Pre-Raphaelite painting 'The Soul of the Rose' by John **William Waterhouse** (1908)*

PHOTOGRAPHS: JON GORRIGAN, DAVID SLIJPER, CAPITAL PICTURES, GRAHAM WALSER/HEARST STUDIOS

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in each bottle.
100% Natural.

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FORTNUM AND MASON • SPACE NK



Rita Hayworth. Left: Amy Adams



Blending wand, £12.50
Josh Wood

£29
Aveda



WATCH THIS FACE

By MEGAN McCLUSKIE

The change feels dramatic, and although I've only been red for a short time, I have learnt to tweak my make-up and reorder my wardrobe: a little more eye make-up and bronzer are required and bold red blouses and dresses are to be avoided. It's a high-maintenance colour that's more visible and needs dressing up with Rita Hayworth glamour.

While the increase in copper heads isn't significantly visible as you walk down the street, a telling sign of the rise in the colour is that Gail Federici, the founder of Color Wow, has just launched the brand's bestselling Root Cover Up in red. 'There wasn't the demand that there is now when we first launched,' Federici says. 'Plus it took us longer to develop a shade that worked for all the variations, from strawberry blonde to mahogany.' Color Wow's Root Cover Up, as well as Wood's Blending Wand in Red, are essential investments for those going red, as you should expect to see root regrowth within three weeks.

This is the one problem with the colour: 'Red fades faster and is more noticeable than any other tone,' says the hair colourist Jack Howard. To prevent your hair from going brassy, try colour-saving products such as Aveda's Madder Root Shampoo and Colour Conditioner, John Frieda's Radiant Red range and Pureology's Red Reviving Illuminating Caring Oil. The latter helps rehydrate hair, keeping the ends soft and smooth.

While I intend to keep my vibrant tresses, it's still a colour that divides opinion, and one that veers on the risky side of the spectrum. Despite the new glamorous take on the colour, Jeeves can rest peacefully with the knowledge that redheads will never reach the volumes of blondes or brunettes. However, that's not to say the rest of us can't learn a thing or two from redheads, as Wood explains: 'Richer, reddy tones feel right for now. Even blondes are going more pinky and warmer rather than cooler.'

£5.89
John Frieda





MADISON STUBBINGTON
This Saint Laurent campaign star turned S/S 15 catwalk favourite is on the rise.



NATALIE WESTLING
Flame-haired skater girl Westling has already turned heads. She's been enlisted for Dior, Miu Miu and Tom Ford campaigns.



IRINA KRAVCHENKO
This Ukrainian model's striking bone structure and fiery red hair have won her bookings at Balenciaga and Marc Jacobs.

JULIA HAFSTROM
Known for her razor-sharp cheekbones and strawberry-blonde tresses, Hafstrom has walked for Lanvin and Louis Vuitton.



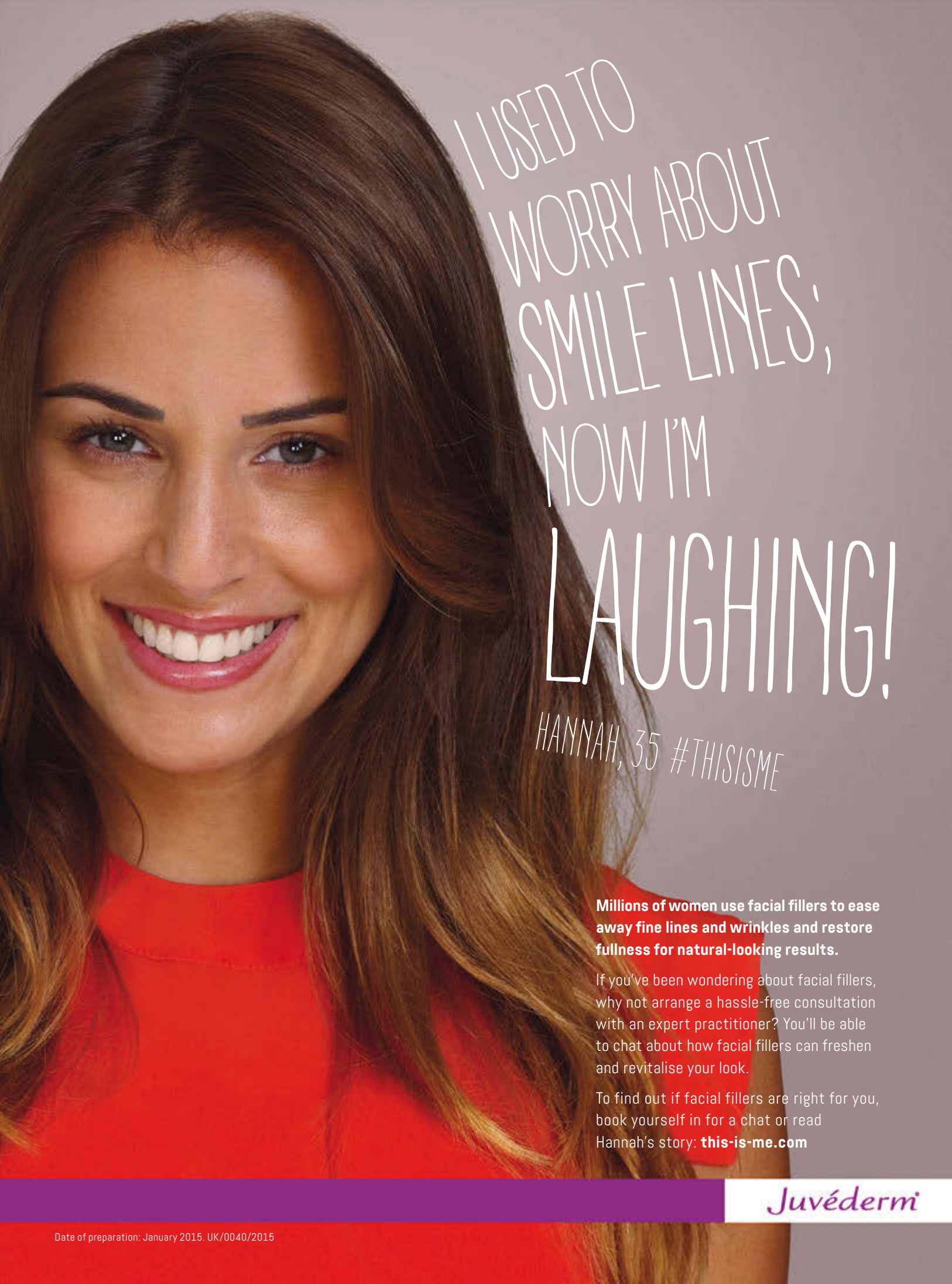
MAGDALENA JASEK
Androgynous and elegant, this Polish model represents the kind of austere beauty favoured by fashion's upper echelon. □





£28.50
Color Wow

PHOTOGRAPHS: GETTY IMAGES, CORBIS, IMAXTREE, GRAHAM WALSER/HEARST STUDIOS



Millions of women use facial fillers to ease away fine lines and wrinkles and restore fullness for natural-looking results.

If you've been wondering about facial fillers, why not arrange a hassle-free consultation with an expert practitioner? You'll be able to chat about how facial fillers can freshen and revitalise your look.

To find out if facial fillers are right for you, book yourself in for a chat or read Hannah's story: **this-is-me.com**

Juvéderm

Date of preparation: January 2015. UK/0040/2015

APPLIED ART

The inspirations for the newest scents and colours come from sculpture, horticulture and fashion

By VICTORIA HALL



Be Legendary Matte Lipstick, £16 **Smashbox**



The illustrator

Donald 'Drawbertson' Robertson thanks *Bazaar* for his latest project: 'Smashbox saw my work in the beauty supplement, and asked me to do the same for them.' His packaging for the eyeliners and lipsticks will create a mini art show on the shelves. *Smashbox x Donald Robertson, from £16.*





Figuier & Osmanthus Eau de Toilette, £28 **L'Occitane**

The gardener

Both L'Occitane and James Basson, the gardener tasked with creating the brand's garden at the Chelsea Flower Show, have strong ties to Grasse. For his authentic Provençal garden, Basson drew inspiration from his homeland and beautiful ingredients grown there.

PHOTOGRAPHS: DONALD DRAWBERTSON/COURTESY OF SMASHBOX, BRONISLAW KRZYSZTOF/COURTESY OF SISLEY, GRAHAM WALSER/HEARST STUDIOS, GETTY IMAGES



Blush in Silent Nude, £23 **Christopher Kane for Nars**

Lip Gloss in Glow Pink, £19 **Christopher Kane for Nars**



Lip Gloss in Nucleus, £19 **Christopher Kane for Nars**



The designer

Christopher Kane's woman sports radiant skin and just the subtlest hint of iridescent colour across the eyes and cheeks. This look has been defined by Nars and the designer over the past four years backstage at the shows, and they've collaborated on a range that's a fast track to achieving such ethereal beauty.





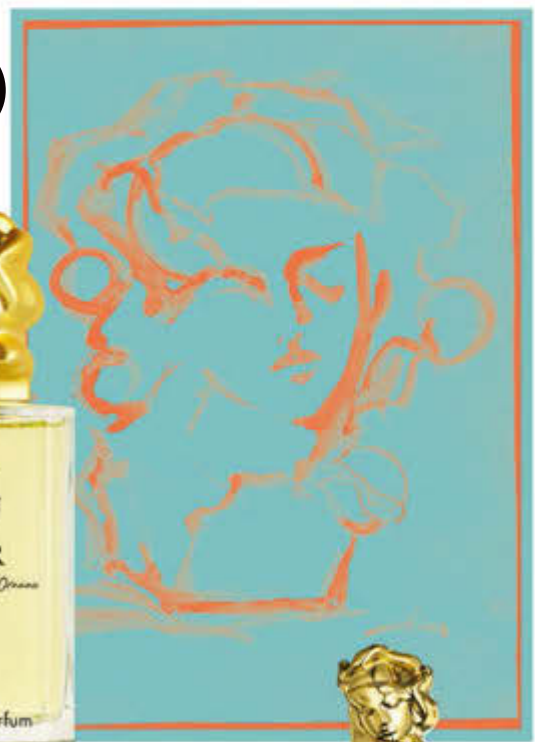
Illuminating Multiple in Quantum, £29 **Christopher Kane for Nars**



Single Eyeshadow in Outer Limits, £18 **Christopher Kane for Nars**



£81 for 30ml **Sisley**



The sculptor

Inspired by Sisley's iconic Eau du Soir scent, the Polish sculptor Bronislaw Krzysztof's design for the brand's latest spicy fragrance, Soir d'Orient, is classically feminine and sophisticated.



£114 for 50ml **Sisley**



It's perfectly natural to have questions about facial fillers.

Arrange a hassle-free consultation with a practitioner and you'll have all your questions answered, be shown around a clinic, and get the chance to meet women who've already had treatment. With hundreds of clinics around the country, there's sure to be one near you.

To find out if facial fillers are right for you, search for nearby clinics to book your consultation: **this-is-me.com**

Juvéderm

Date of preparation: January 2015. UK/0040/2015





£19.50
Sanctuary Spa



£70 **Charlotte Tilbury**



Twenty years ago we saw the arrival of the first make-up 'primer'. It promised to ensure that skin looked beautiful and make-up lasted longer.

Two decades and many primers later, I have yet to find one that really is worth using more than once. So it was a great relief when the make-up artist Charlotte Tilbury recently told me that she too had 'never understood exactly what a primer does'.

The problem, I think, is that there is no one product that fixes everything. For years, women in the West have relied on a quick-fix foundation to cover all manner of problems while creating a new and often mask-like 'skin' on top. In contrast, the typical Asian woman will work her way through an average of 11 steps of skincare before applying just the sheerest layer of base.

HOW TO

CREATE THE PERFECT CANVAS

This month, NEWBY HANDS explores pre-make-up preparation



£114
Dior



£34
Sampar



JASON WU

Make-up artists such as Val Garland and Sharon Dowsett say they can spend more time prepping the skin than they do on make-up; and facialists like Nichola Joss are now a prerequisite for any celebrity or top model on a shoot. 'Prepping the skin before make-up is the only way to get that evenly textured, dewy look,' says Joss.

Her A-list skin routine starts by massaging in cleansing oil, then an exfoliator, before removing them with a warm face cloth. Next she applies a serum, again massaging it into the skin. 'I then use damp sponges that have been chilled in the fridge and slowly push these onto the skin to tone it and minimise the pores.' Finally, a blend of serum and light face oil ('Sanctuary Spa Wonder Oil Serum is a favourite') is massaged over the face, neck and chest 'so all the skin gets that even, dewy texture'.

For an abridged version, but one that still trumps your usual skincare, the first non-negotiable step is to polish the skin (twice weekly is ideal, or gently daily if mixed with your cleanser). Only a smooth surface reflects light for that coveted radiance. I swear by Clinique's Turnaround Instant Facial for a flawless finish (the new Turnaround Daytime Revitalising Moisturiser is good as it doubles as a glow-enhancing day cream while gently buffing skin). Or for a peeling mask, La Prairie's Cellular



£22
Caudalie



£34
Clinique

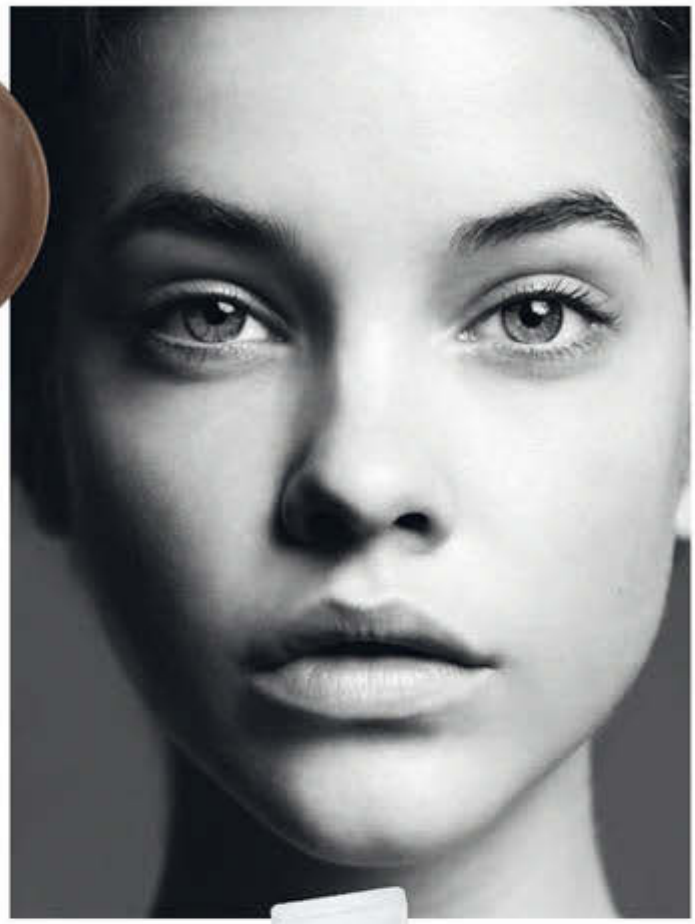
PHOTOGRAPHS: GREG KADEL/TRUNK ARCHIVE, JASON LLOYD-EVANS, CATWALKING.COM, COURTESY OF NEWBY HANDS, GRAHAM WALSER/HEARST STUDIOS, JAN WETTERS/TRUNK ARCHIVE, GREG KESSLER, MATT LEVER



£35
Clinique



£34
Burberry





£150 **La Prairie**

3-Minute Peel is excellent, as is Caudalie's new creamy and tingle-free Glycolic Peel Mask.

On days when skin needs to be nourished, plumped up and smoothed out, Charlotte Tilbury's Charlotte's Magic Cream works like a mini luxury facial. Or, for those whose skin is more mature or needs richness, By Terry's Terrybly Densiliss Primer is lovely. If, like me, you love the texture and speedy effectiveness of a serum, then Dior's Capture Totale Serum gives a dewy plumpness to skin that might look arid, flat and tired. Sampar's So Much to Dew Midnight Mask can work wonders on chronically dry, stressed or over-travelled skin – or swap your usual night cream for a nourishing or hydrating mask.

The sheeny halo effect that Dior's Glow Maximizer and Lancôme La Base Pro Hydra Glow give skin is so pretty. Burberry's Fresh Glow Luminous Fluid Base in 1 (Nude Radiance) is equally beautiful – shade 2 (Golden Radiance) adds a glowing but more honey-toned glamour to skin.



Next time you look more grey than glowing, try L'Oréal Paris' Nude Magique CC Cream Anti-Fatigue base under your make-up; many expensive beauty brands have made enhancing skin tints, but I like this best. I'm also a fan of Clarins Instant Light Radiance Boosting Complexion Base, £26, which comes in a range of shades (from snow white to golden tan) and can be applied straight onto skin, or mixed into creams to add a shimmer-free sheen.

There is a world of difference between sheeny and shiny skin; as the make-up artist James Kaliardos says, the parts of the face that we want to be matte (the nose, chin and forehead) are naturally more oily and shiny, while those we'd prefer to glow (cheekbones, brow bones) are usually dry and dull. And while we all want radiant skin, nothing makes a face look more polished and elegant than careful use of a good mattifier; Dior's Pore Minimizer, £28.50, is my favourite. I also recommend keeping Maybelline's Baby Skin Instant Pore Eraser, £7.99, in your bag, because it's small, and quick and effective to use. □



£9.99
L'Oréal Paris



£28.50
Dior

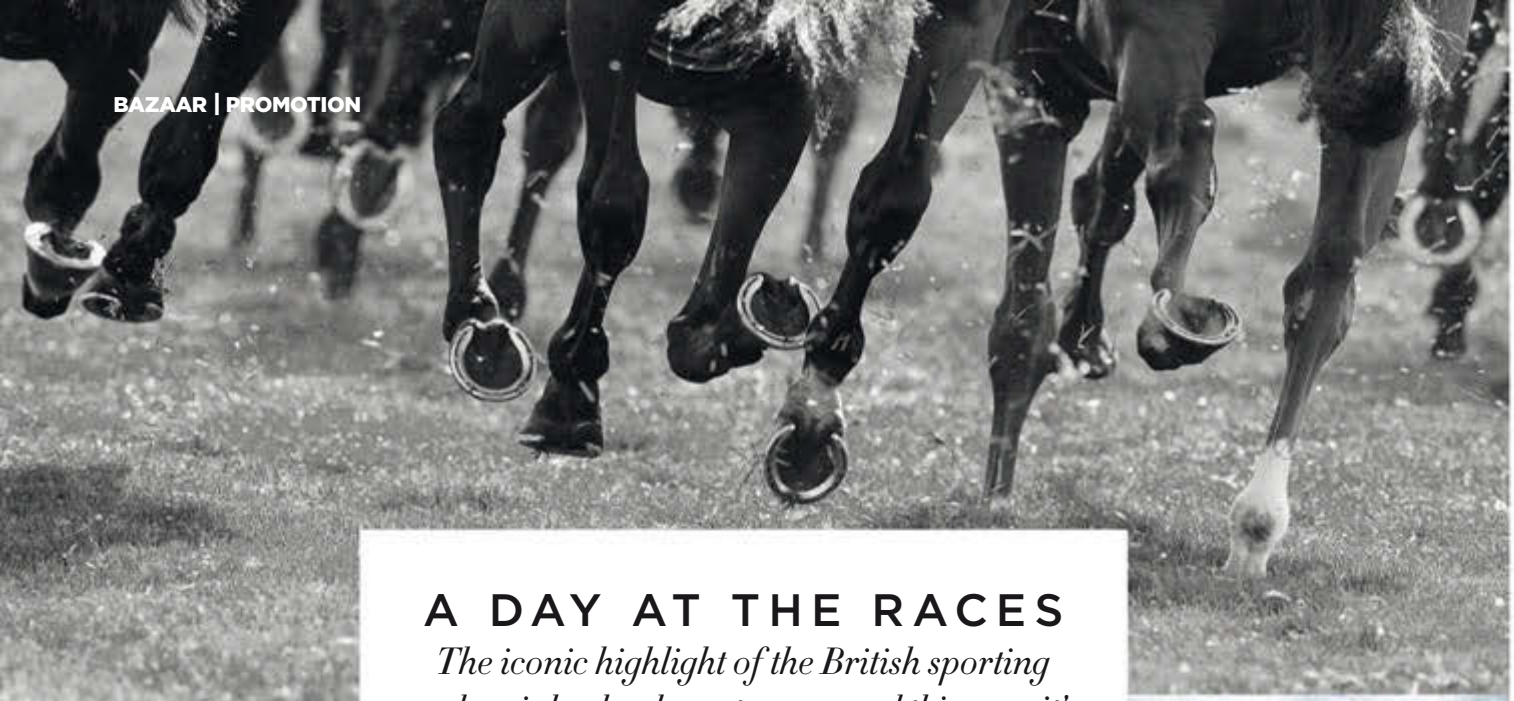
£28.50
Lancôme



£78
By Terry



Nerby Hands



A DAY AT THE RACES

The iconic highlight of the British sporting and social calendar returns – and this year it's bigger and better than ever







Left: looks from the 2015 Royal Ascot style guide, which can be found at Ascot.co.uk. Right: the Parade Ring

Ah, Royal Ascot – *the* event of the British Season for over 300 years. The unmissable Royal Meeting has been a summer spectacle through the generations. With a patronage starring no fewer than 12 monarchs to date, it's no surprise that people come in their droves for a chance to witness a taste of the magic for themselves.

The fashion on show is a wonder, with the Royals setting the standard of impeccable sartorial style. Gentlemen don their dapper best (Savile Row must surely be at its busiest in the weeks preceding the meeting); ladies showcase millinery magnificence with matching elegant ensembles. A sharp tailored suit for men is a must to complement the perfectly put-together outfits of the ladies in the party. Philip Treacy's hat creations have been adding colour and creativity to the event for years. These days, several other milliners want in on the action: William Chambers, Mich Dulce, Piers Atkinson and Keely Hunter have all been creating equally spectacular headgear to add to the striking display amid the crowds. Only the silks sported by the jockeys are as eye-catchingly bright.

The thrill of the races is like no other. At this five-day meeting, the world's leading thoroughbreds compete. (Black Caviar – undefeated in 25 races and ranked as the world's best racehorse before retiring in 2013 – is just one example.) For even the most seasoned racegoers, this is world-class racing that is sure to excite.

But it's the unique atmosphere that makes the Royal Meeting so special. Even today, after more than three centuries, Royal Ascot has lost none of its regal importance. And with a host of Michelin stars glittering in attendance this year, even the food and drinks on offer will be fit for royalty. So don't miss a chance to be in on the action and witness this unique spectacle all for yourself.



DINE IN STYLE

The races may be the star of the show, but you'll be sure of a good meal while enjoying them – this year, Royal Ascot boasts a total of seven Michelin stars. Raymond Blanc is designing menus for guests in private boxes, Michael Caines and Phil Howard will host restaurants, and Angela Hartnett will put together picnics for Winning Post Gardens guests. For tea aficionados, Rare Tea Company has crafted a bespoke blend for this year's meeting. Fine-dining packages start from £250 plus VAT a person. For an enhanced experience, look no further than the Furlong Club: this elegant enclosure offers a prime spot for watching the Royal Procession and the rest of the racing action. Sip champagne on the private terrace and benefit from the expertise of a betting tipster. Furlong Club upgrades to a Grandstand ticket (from £49) start from £110 a person.

Royal Ascot runs from 16 to 20 June. Tickets cost from £21 to £78. For more information, ring 0844 346 3000, or visit ascot.co.uk. #royalascot #likenowhereelse



Event



Clockwise from bottom left: Bazaar's Newby Hands. Yoga guru Leah Kim. Swimming champion Becky Adlington. The Luxe Lounge





GET PHYSICAL

Be strong, be confident, Be:Fit – London's premium fitness and wellbeing festival will show you how it's done

What does it mean to be truly fit in 2015? With an increased understanding of how to maximise the value of exercise and nutrition in our overall wellbeing, there's never been a better or more fun time to find out, which makes London's forthcoming festival of women's health and fitness, Be:Fit London, a must-visit.

There, you'll find over 125 industry-leading brands and master trainers dedicated to help you to discover and reach your fitness goals. Treat yourself to a free nutrition assessment; visit the Total Greek Yoghurt Kitchen for top executive chef and author Sophie Michell's demonstrations on how to create tasty, healthier versions of your favourite dishes; be inspired by talks from leading industry experts, including *Harper's Bazaar* beauty director-at-large Newby Hands; and take part in the capital's hottest fitness classes.

You'll also have the opportunity to meet two of the UK's most celebrated sportswomen, Olympic athletes and Be:Fit London ambassadors Denise Lewis and Becky Adlington. And in-between, you can relax and recharge – and take advantage of a deluxe 30-minute sports massage and healthy juice – in the tranquil surroundings of the Luxe Lounge. This is a fantastic opportunity to enjoy getting fit, so book your ticket today.

Be:Fit London takes place at Business Design Centre, London N1, from 1 to 3 May. VIP tickets, which include access to the Luxe Lounge, a 30-minute sports massage and a goodie bag, cost £75. To save £10 and book, quote 'HARPERS' at Befitlondon.com.

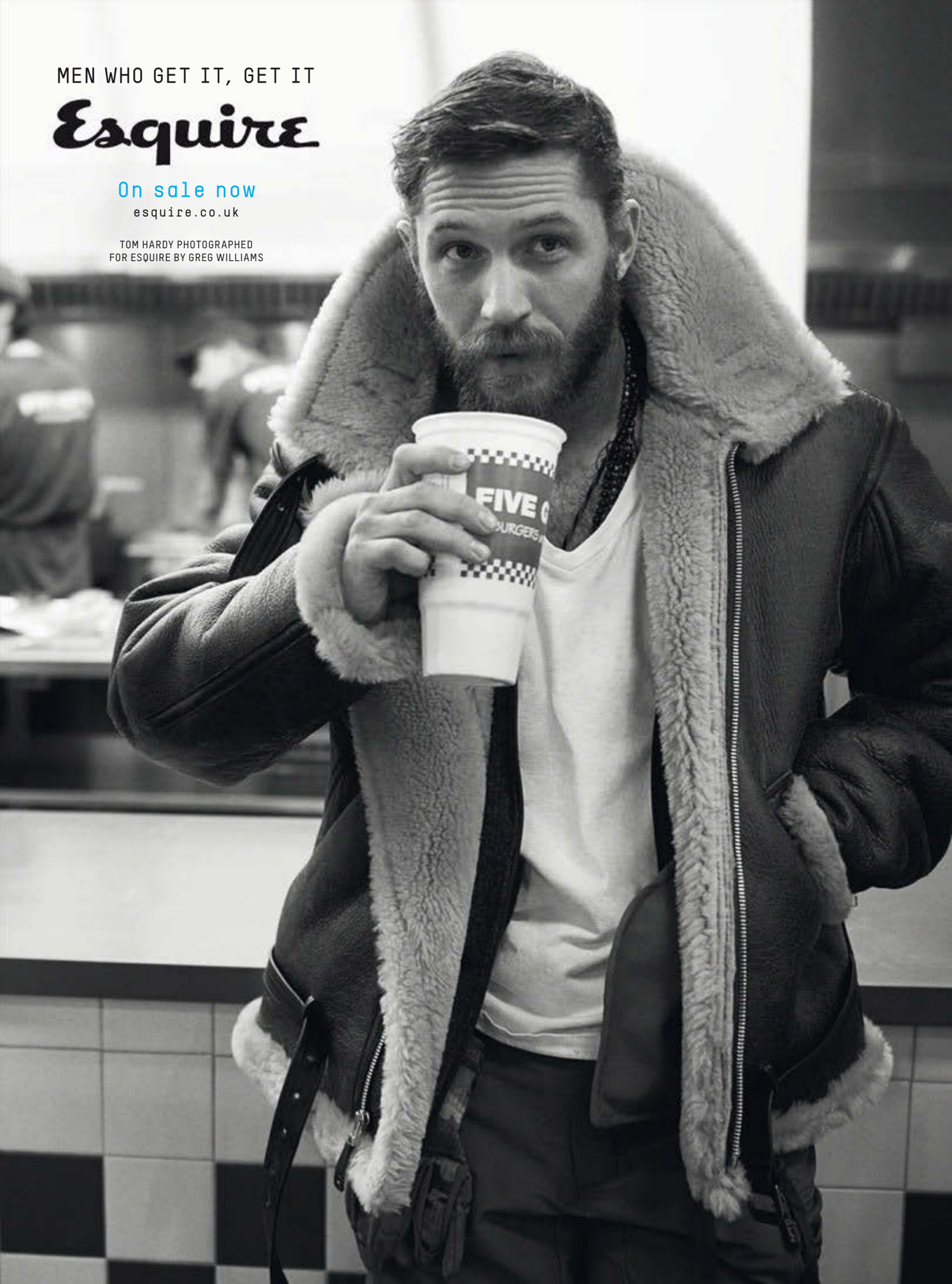
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BAZAAR ESCAPE

Edited by SASHA SLATER



WAVES OF BLISS

Inside the greatest spas in the world, from St Barths to Baden-Baden. Plus: Sam Taylor-Johnson's New York

PHOTOGRAPH: JULIEN CAPMEIL

Gouverneur Beach on St Barths. Right and bottom right: scenes from the main port, Gustavia. Below: Cheval Blanc St-Barth Isle de France spa. Bottom: sailing at sunset



SERENITY ISLAND

Pure, unadulterated spa luxury has a new home on St Barths

By JUSTINE PICARDIE

My favourite spa treatment in the world is as follows: lounge on beach in warm, but not too hot, sunshine, until the knotted muscles in my neck and shoulders are beginning to relax. Walk across cashmere-soft sand, and into the clear blue sea (sand for exfoliating the skin; sea for toning purposes, preferably with waves). Swim, float, and then repeat; interspersed with several large glasses of chilled white wine, grilled fresh fish (plus *frites*, as well as salad).

In all these respects, I have finally chanced upon the perfect Caribbean destination: Cheval Blanc St-Barth Isle de France, which I had the good fortune to visit in January, soon after its recent make-over by LVMH. Until the luxury-goods conglomerate added this jewel of a destination to its new travel portfolio (a perfect little trinity of hotels, in St Barths, the Maldives and Courchevel), the resort was known simply as the Isle de France, and owned by the local Anglican vicar, Charles Vere Nicoll. Its loyal devotees – including Larry Gagosian, who owns a neighbouring villa on the glorious Flamands Beach – are all mightily relieved that LVMH has preserved everything that was already perfect here, so that it remains serene yet chic. But the lightest touch of additional luxury has been sprinkled over the hotel – pale-pink fluffy beach towels; subtle French linens; supremely stylish bathrooms – along with a very good Guerlain spa.

As previously noted, I'm usually as happy lying on the sand as being administered to by a beauty therapist, but this place takes the best of the natural surroundings, and then adds tailormade tropical balms. Hence the spa is in a tranquil garden, surrounded by palm-trees and bougainvillea,







PHOTOGRAPHS: JEN HUANG, AUDREY NERACOULIS





where an excellent therapist gave me one of the most effective massages I've ever experienced: the sort that leaves you feeling unwound, rather than exhausted.

Gallic beauty expertise is also available in the form of Guerlain's signature Orchidée Impériale facials – I emerged from an hour's session looking like I'd had a week of restorative sleep – while Thai massage is on offer in the outdoor garden pavilion. It tells you something significant about Cheval Blanc's sybaritic approach that each treatment concludes with a scoop of home-made coconut ice-cream and a freshly baked biscuit. After these exertions, the beach beckons again – and another dip in the miraculously invigorating sea – and then my version of the 5:2 diet: five healthy helpings of fruit and vegetables, and two portions of delicious French bread and butter. (Oh, and lobster too, of course; mustn't forget the all-important protein.)

Left: the Cabane de l'Isle beach restaurant. Right, from top: rooms and sunloungers at the spa. Bottom left: houses in Gustavia





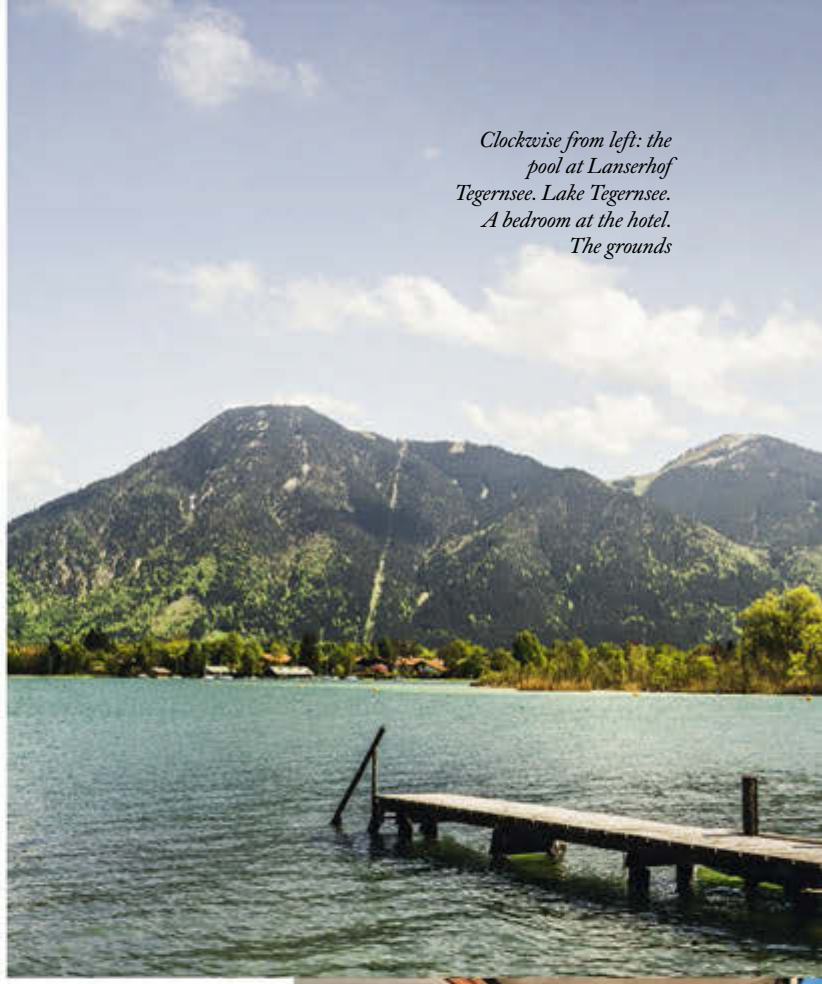
Three full days and four restful nights left me wanting to stay here for a month, at least



The only disappointment that I suffered during this intensive spa regime was that it didn't last longer. Three full days and four restful nights left me wanting to stay here for a month, at least; which apparently is a regular consequence for guests who cannot bear to leave the premises. As it happens, I did notice Princess Beatrice having a quiet lunch at the hotel's beach restaurant; and subsequently read a newspaper report asking why she had returned to the island, so soon after a previous holiday there. I think the answer is simple: even royal princesses yearn to return to the pure pleasures of Cheval Blanc St-Barth Isle de France. □

A seven night itinerary, including four nights in a Garden Room at Cheval Blanc St-Barth Isle de France, and three nights in a Garden Cottage at Eden Rock – St Barths, including British Airways international flights and Tradewinds Aviation internal flights and transfers, costs from £2,699 a person B&B with ITC Luxury Travel (01244 355527; www.itcluxurytravel.co.uk).





Clockwise from left: the pool at Lanserhof Tegernsee. Lake Tegernsee. A bedroom at the hotel. The grounds



CLEAN BREAK

Inside the German spa that aims to change your life by refining your diet

By AVRIL MAIR

There are a few things to consider before committing to certain German spa regimes. They go as follows: can I cope with deep stomach massages, colonic evacuations and drinking bitter salts before breakfast? Will I consequently spend half of my time in the bathroom? Do I actually have to discuss this unfortunate bathroom situation? And how will I deal with the fact that there *is* no breakfast?

The first clue as to the strictness of the regime at Lanserhof Tegernsee comes via email two weeks before: guests are advised to ready themselves by cutting out coffee, wheat, dairy, sugar and alcohol. (I prepare for my forthcoming incarceration with a Chinese takeaway and a nice chardonnay, then eat a rebellious cheese sandwich on the flight to Munich.) The second clue is a slim book which is presented on arrival, alarmingly titled *Health Through Inner Body Cleansing*. I think we can all imagine what this means.

Those of a sensitive disposition may want to stop reading now. For the rest, Lanserhof – a trio of proper hard-core medical spas based in Germany – follows the FX Mayr method, a treatment pioneered in the 1930s by the formidable Dr Mayr, who believed that the secret to a long and happy life was down to healthy intestines. The basics are simple: chewing each mouthful properly, mindfully consuming three balanced meals a day and avoiding raw food to help digestion. It's not so much a diet as an eating revolution, and it works – but the introduction to it is hell.

The original Mayr Clinic is appropriately spartan – all brown carpets and chalet-style furniture – but the Lanserhof is clean-lined and state-of-the-art, cleverly taking the science and transporting it with a few more bells and whistles to an environment that's a pure aesthetic delight. With pale oak floors and gleaming white walls, all 70 rooms in the recently opened €70 million Tegernsee spa have balconies, flatscreen TVs and big sofas to lie on while wishing for death in the throes of detox. They also have those funny toilets where you can inspect, you know… But anyway, it is a lovely place to be, with its view of the Bavarian mountains and background jangle of cowbells. They also have all sorts of advanced diagnostics, as well as proper doctors who you see every day and world-class spa treatments, though the main reason people come here is weight loss – this, they stress, is a side effect of the journey to better health, rather than an end in itself.



Subjected to a battery of tests – I am, it turns out, intolerant to gluten, lactose, eggs and cashew nuts but not, happily, to wine – my week is spent on a regime of buckwheat toast and rice milk, a teeny portion of soup and some amazing massages the only highlights. I also endure intravenous vitamin injections and knock back dozens of mineral pills every day to supplement this meagre diet. (It could be worse, apparently: I could be on a tea fast.) By the end, however, my colon is sparklingly clean.

Actually, scratch that: I have lost six kilos – whatever's going on inside my expensively revitalised intestines is just a bonus.

Seven nights at Lanserhof Tegernsee (+49 8022 18 800; www.lanserhof.com), from £2,824 a person full board, including the basic programme. Lufthansa flies to Munich from London Heathrow (www.lufthansa.com).

PHOTOGRAPHS: GETTY IMAGES, BARRY MURPHY, ADRIAN HOUSTON





REST OF THE BEST...



CHEWTON GLEN

As an ardent fan of Frederick Marryat's *The Children of the New Forest*, I'd always wanted to visit the place where the novel was written in 1847; but nowadays Chewton Glen has evolved from a quiet country house to a lavish five-star hotel, complete with an award-winning spa. The facilities are extraordinarily luxurious: indoor and outdoor swimming pools, Jacuzzis, tennis courts, a golf course and a state-of-the-art gymnasium. Active types can race around the woodland jogging trails; lazier guests, such as myself, may prefer the sublime facial treatments, massages and body therapies, incorporating Ila organic products. Afterwards, if you can drag yourself away from the delights of the spa, there is properly delicious, unfussy food at the restaurant, a splendid bar for traditionalists, and remarkably comfortable bedrooms. Try to book one of the treehouse suites: a romantic setting with timeless views of the New Forest. JUSTINE PICARDIE

Chewton Glen (01425 282212; www.chewtonglen.com), from £280 a room a night. The hotel is part of the Relais & Châteaux collection (www.relaischateaux.com/chewton).







PARK HOTEL KENMARE

If you're in need of rest and recuperation, Park Hotel Kenmare in Ireland is just the place. Moments from your room, set into the woodland and overlooking the stunning Kenmare Bay, is the Sámas spa. This tranquil, contemporary space is designed to offer the ultimate wellbeing experience, with divine Sisley treatments including the revitalising Supremÿa Eye Ritual with Rose Crystals, which is exclusive to the hotel. It's easy to while away the hours in the Thermal Suite, complete with aroma steam-rooms, an ice fountain, tropical rain shower, sauna and outdoor heated pool. The Sámas spa is also home to a well-equipped gym, lap pool and yoga pavilion, and has an extensive schedule of calming activities including guided relaxation and t'ai chi. JO GLYNN-SMITH

Park Hotel Kenmare (+353 64 664 1200; www.parkkenmare.com), from about £75 a person a night B&B in a Superior Garden View Room.





REST OF THE BEST...

DORMY HOUSE

Last year's £10 million renovation of Dormy House has turned a 17th-century farmhouse into a countryside idyll. Rooms are decorated in sumptuous fabrics, with one-of-a-kind furnishings and jars of homemade chocolate-chip cookies. The Attic is a suite that runs the length of the building, high up under the eaves, with sweeping views across the Cotswolds. Downstairs, scented candles burn all day long, Wellington boots line the flagstoned entrance hall, and vases brim with colourful blooms. The Scandinavian spa has a salt-infusion steam-room, lavender sauna, cloudlike poolside beds, a Veuve Clicquot nail parlour, and a hot-tub on the terrace. There's a wood-burner for winter, and a garden with hanging egg chairs for summer. You'll also find comfort food on offer in the main Potting Shed restaurant, which will set you up nicely for a rural ramble. LUCY HALFHEAD

Dormy House (01386 852711; www.dormyhouse.co.uk), from £230 a room a night B&B.





CORINTHIA

Espa Life, the four-tiered subterranean spa in London's Corinthia hotel, offers a wealth of excellent treatments within its Chanel-inspired champagne-and-black panelled walls. The new A Sparkling Sparty package means you can now share the Zen with a group of up to seven friends, starting with a two-course lunch in the Spa Lounge. Eat a selection of delicious dishes, accompanied by a flute of champagne, before taking over the nail studio for a glossy Essie polish. Final stop is the Thermal Floor, via a room full of sleep pods where you can curl up with magazines and fruit-infused water. Robe and slippers in hand, the afternoon is spent dipping in and out of the sparkling onyx pool, lying side by side on the Jacuzzi bubble beds, or warming up in the glass amphitheatre sauna, which wouldn't look out of place in the most palatial of chalets. LUCY HALFHEAD



Corinthia (020 7930 8181; www.corinthia.com), from £426 a room a night. The A Sparkling Sparty package costs from £155 a person.



THE PIGS

Surrounded by rolling Norfolk countryside, the Pigs, in the quiet village of Edgefield, could be just another English inn with rooms. But on close inspection you'll discover that six of the 10 bedrooms have their very own spa annex, with a private sauna, an outdoor heated bath and a garden where you can roast marshmallows on the firepit. With Egyptian-cotton sheets, under-floor heating and a drench shower, the finishing touches in each of the rooms add to the feel of rustic luxury. This is echoed in the restaurant's menu, where all the food is sourced locally and you can order delicious, hearty meals such as the Three Pigs belly of pork. Perfect for those who crave seclusion on their own or as a couple, the Pigs strips back the elaborate frills of some traditional spas and promotes quality 'me time'. VICTORIA HALL

The Pigs (www.thepigs.org.uk), from £215 a room a night half board in a Spa Room.

PHOTOGRAPHS: GETTY IMAGES, BARBARA KRAFT, RAY MAIN







Clockwise from left: a room at Villa Stéphanie. Blooms in Baden-Baden. Nearby fields at dawn. The Black Forest

WÜNDER SPA

A picturesque resort in the Black Forest provides tailored, body-honing, treatments for all-over wellbeing

By SARA PARKER BOWLES

The archaic grandeur of the 140-year-old Brenners Hotel & Spa, at the heart of the German spa town of Baden-Baden, is evocative of Wes Anderson's *The Grand Budapest Hotel*. Brenners is part of the Oetker Collection group of luxury hotels including Le Bristol in Paris and the Lanesborough in London, which is just one arm of a huge family-run empire originally founded by Dr August Oetker, he of baking-powder and frozen-pizza fame. The newest addition, Villa Stéphanie, is a private house adjacent to the main hotel, with five floors of generous double rooms, huge suites, saunas, a private gym, a plunge pool and bright, spacious treatment areas that overlook the lush private gardens.

The emphasis is on health, wellbeing, beauty and 'the possibility to disconnect', the last of which is achieved by a new technology that involves embedded copper plates within the walls of each bedroom, which create a sanctuary by blocking electronic signals. With one push of a button, a guest can choose to be 'off grid' overnight: no mobile phone or Wi-Fi interference whatsoever. Every morning, as I awoke from my contented, gridless slumber, I looked out to the Lichtentaler Allee, with its parade of happy schoolchildren and elderly couples swaddled in fur.

My Sisley facial was long and indulgent; the hammam was reviving and authentic; and even the early-morning aqua-aerobic class was restorative. On arrival, guests have a one-on-one consultation with a doctor, during which you are encouraged to discuss, in detail, your needs, concerns, history and goals. The session comprises a full-body MOT courtesy of the InBody Data Management System, a £30,000 piece of technology that tells you everything from your nutrient levels to the balance (or, in my case, imbalance) of muscle between your left and right arms. From there, the spa team will devise a bespoke menu for your stay: I asked for lots of Thai influences, soups and chilli, and was pleased with the flavoursome, imaginative dishes I was served.

Villa Stéphanie's USP is the specialists it brings in – a particularly inspiring shiatsu master, Pierre Clavreux, flies in every fortnight from Tokyo – and its adjoining medical centre, Haus Julius, which houses the physio spa and the impressive team of doctors. There is also an entire floor dedicated to cosmetic dentistry.

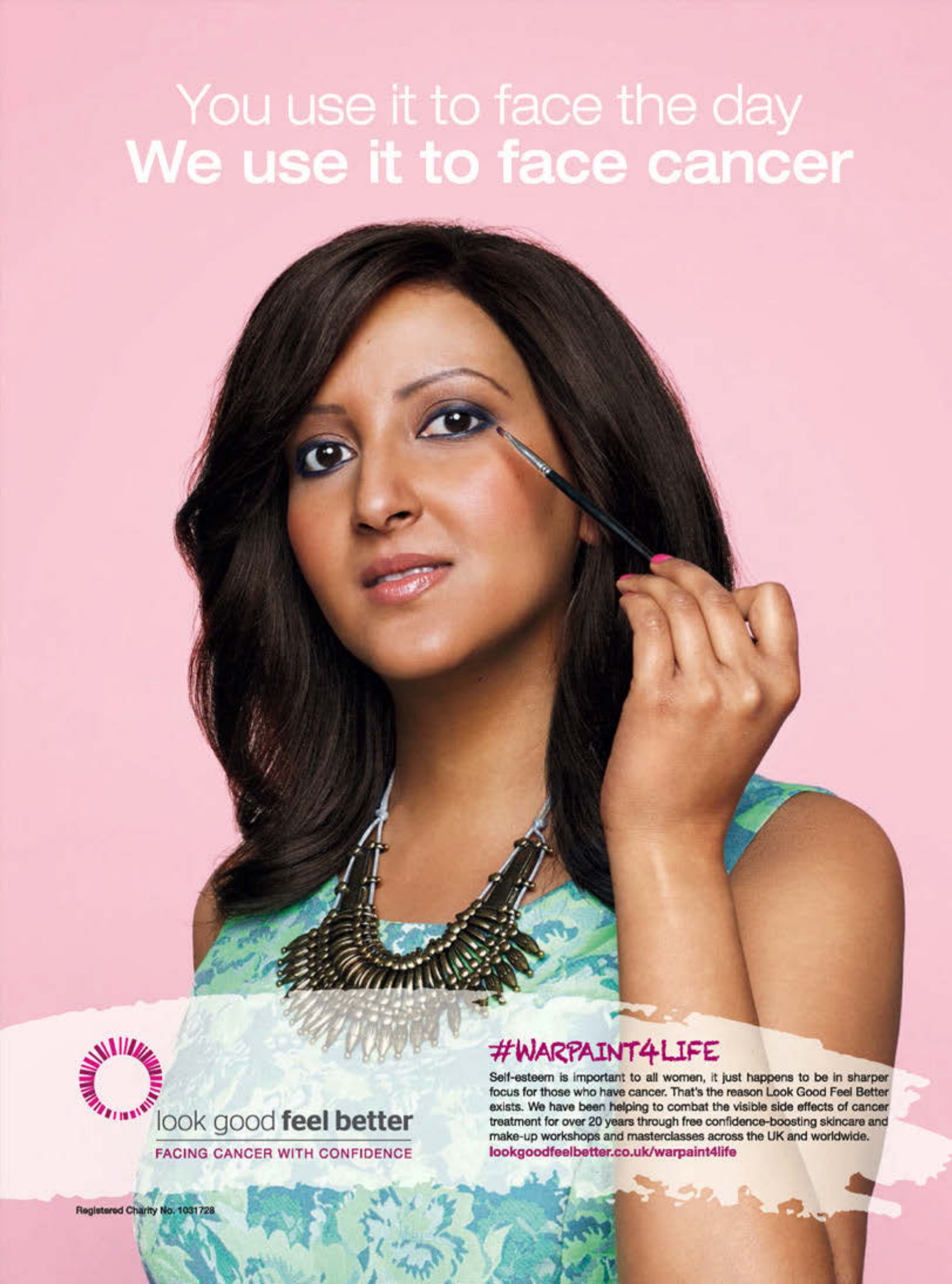
Wealthy Russians and Middle Eastern ladies, quite a few of them princesses, make up the majority of the clientele, who are attracted to the privacy and convenience Villa Stéphanie offers. I left my stay slimmer, calmer and more upbeat, and regenerated by the surroundings of what felt like a small ski town, whose snow-covered walkways gave it a permanent gently muffled sense of utter tranquillity. A rare thing indeed. □

Villa Stéphanie (+49 7221 9000; www.villastephanie.com), from about £405 a room a night. Body-analysis and training consultation, from about £110; full board with tailored menus, from £135 a day.



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Travel NOTEBOOK

Sam Taylor-Johnson

The artist turned film-maker loves the bustling beauty of New York



Ideal travelling companions 'My husband Aaron and my daughters Angelica, Jessie, Wylda and Romy.'



£26 **Chanel**



£65.50 **Escentric Molecules**

Favourite view 'Brooklyn-side, looking back at Manhattan over the bridge.'



£600 **Jennifer Meyer**

£32 **Ren**

Beauty essentials 'Charlotte's Magic Cream and mascara by Charlotte Tilbury, Chanel Mademoiselle lipstick, Ren Moroccan Rose Otto Ultra-Moisture Body Oil and 1 Minute Facial, and Escentric Molecules perfume.'



£1,500 **Chanel**



£260 **Bella Freud**

What do you pack? 'A black YSL blazer, Jennifer Meyer earrings and Tabitha Simmons heels.'



£2,035 **Saint Laurent by Hedi Slimane**



£725 **Tabitha Simmons**

Three words that describe New York: 'Alive, fun and magnetic.'



£275 **Alexander McQueen**

What's in your carry-on luggage? 'A Chanel tote and sunglasses, Beats headphones, a McQueen scarf, Tom Ford glasses, a Bella Freud jumper and an Isabel Marant tracksuit.'



£225 **Tom Ford**





£22 **Charlotte Tilbury**

Favourite hotel 'Viceroy New York – the design and location are fantastic and the Roof bar has an amazing view.'





Best tip for adventure 'Give your cabbie $50 and ask them to show you NYC.'



DON'T LEAVE HOME **WITHOUT...**

...browsing the online ethical fashion boutique Gather&See. It's a treasure-trove of brilliant pieces from around the globe, curated by nomadic friends Stephanie Hogg and Alicia Taylor, including sunglasses from Finlay & Co and this playsuit (£135) from Lalesso. *Gather&See (www.gatherandsee.com).*

PHOTOGRAPHS: MAX ABADIAN, ALAMY, GRAHAM WALSER/HEARST STUDIOS. SEE STOCKISTS FOR DETAILS



Amy Adams and Reese Witherspoon

MOVIE MAGIC

Hollywood's finest graced Charles Finch's annual pre-Baftas party

Edited by HELENA LEE

On the eve of the Bafta awards, the great and the good from the film world were gathered in one spot: Annabel's, for Charles Finch's annual soirée with Chanel. It's a night when the stars themselves become starstruck, and Hollywood and Brit-flick royalty collide (it is not uncommon, for instance, to see Tom Stoppard chatting blithely with Harvey Weinstein). The nominees had arrived fresh from a party at Kensington Palace with the Duke and Duchess of Cambridge, and were heralded at the entrance by the lively sounds of a mariachi band. Here, within the walls at Annabel's, it was finally time to let their hair down. Surveying the room was the *Atonement* screenwriter Christopher Hampton, who sipped champagne from the safety of the bar and watched the corridor fill rapidly with luminaries: Amy Adams, Keira Knightley, Ralph Fiennes, Eddie Redmayne, Gillian Anderson, Felicity Jones… 'Dinner! Dinner!' announced Finch loudly, ushering in the last of the more garrulous guests as Reese



Emma Watson



Felicity Jones





Cuba Gooding Jnr



André Meyerand Léa Seydoux

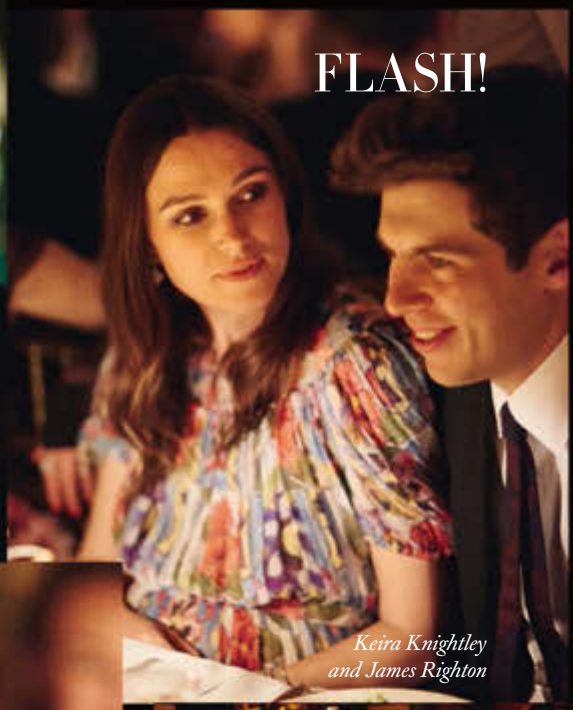
FLASH!



Amy Gadney and Ralph Fiennes



Gemma Arterton



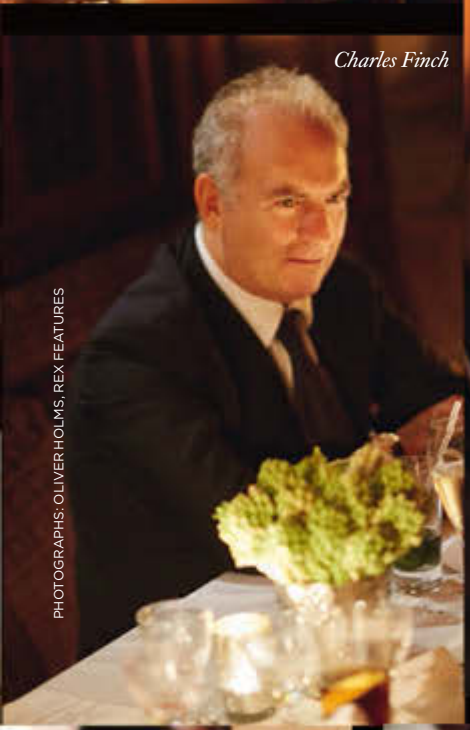
Keira Knightley and James Righton





Julianne Moore





Charles Finch

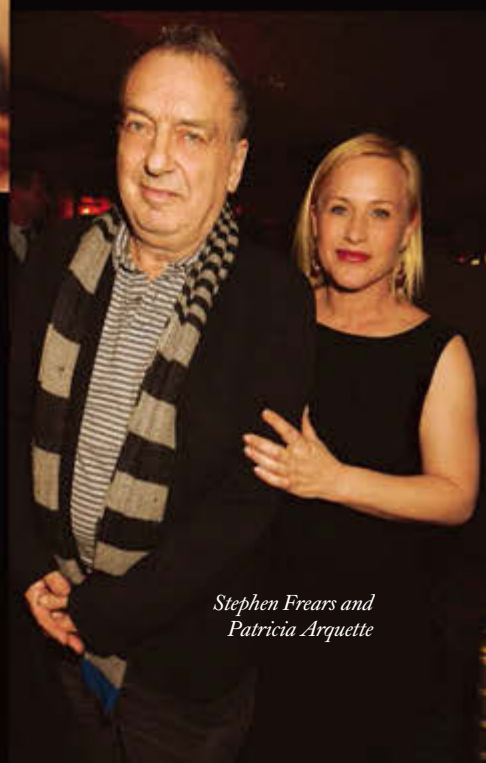
Julianne Moore spent much of the evening with Tom Ford; they remained in their seats long after the ice-creams had been cleared away



Sheherazade Goldsmith

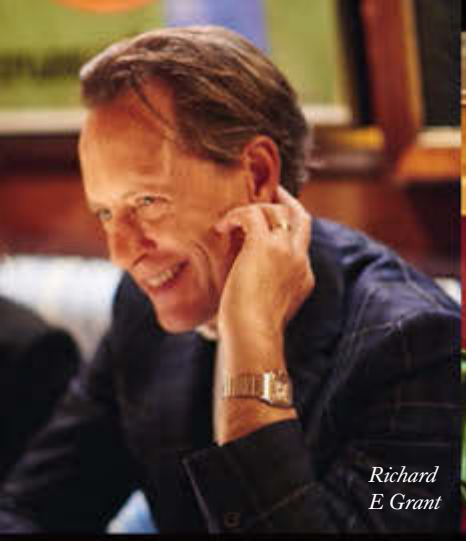


Tom Hooper, Kristin Scott Thomas, Emma Watson and Harvey Weinstein



Stephen Frears and Patricia Arquette

PHOTOGRAPHS: OLIVER HOLMS, REX FEATURES



Richard E Grant



Gwendoline Christie and Giles Deacon



Witherspoon chanced a quick bar order before the lobster-salad starter arrived. Julianne Moore, who would go on to win the Bafta for Best Actress, spent much of the evening with Tom Ford; they remained in their seats long after the bitter chocolate and salted caramel ice-creams had been cleared away.

As guests left their tables for a post-prandial martini, most slipped behind the hidden door and up to the terrace (a captivating and discreet sanctuary decorated with mirrored lights that twinkle like stars), where smokers and non-smokers alike reclined on the purple armchairs. Emma Watson had claimed a table with friends, and was approached by an earnest Patricia Arquette: 'Thank you for being a feminist!' she cried, before reminiscing on her role as a single mother in *Boyhood* (a performance that would win her the Supporting Actress Bafta and Oscar). In what could have been a combative encounter, Chris Evans and Henry Cavill – Captain America and Superman, respectively – analysed each other's neckwear (and facial hair). *Birdman*'s Michael Keaton soon joined the throng. When Tom Cruise arrived at midnight (through the back door, of course), he held the room in thrall; as he walked up to the terrace, a queue of well-wishers streamed back down the staircase. 'What are you doing up here?' challenged one producer as he passed Cruise on the stairs. 'I know you're not a smoker!'

Soon it was early morning, and there were murmurings of an after-party at Chiltern Firehouse. And as one soirée drew to a close, another began.



Eddie Redmayne

It's a night when the stars themselves become starstruck



JK Simmons and Damien Chazelle

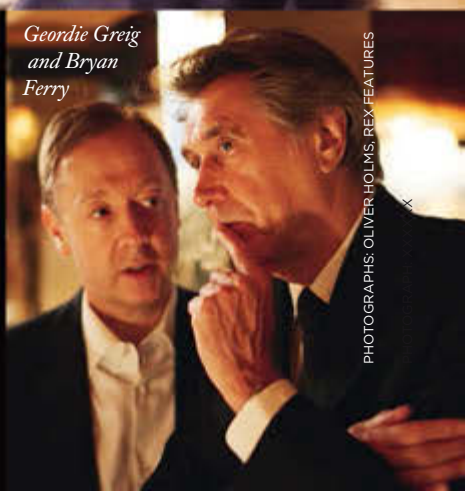


Stacy Martin





Hayley Atwell



Geordie Greig and Bryan Ferry

PHOTOGRAPHS: OLIVER HOLMS, REX FEATURES

FLASH!



Michael Keaton and Justine Picardie



Sai Bennett



Tom Cruise



Caroline Sieber





Gillian Anderson





Tom Hooper and Kristin Scott Thomas



Henry Cavill



Laura Bailey



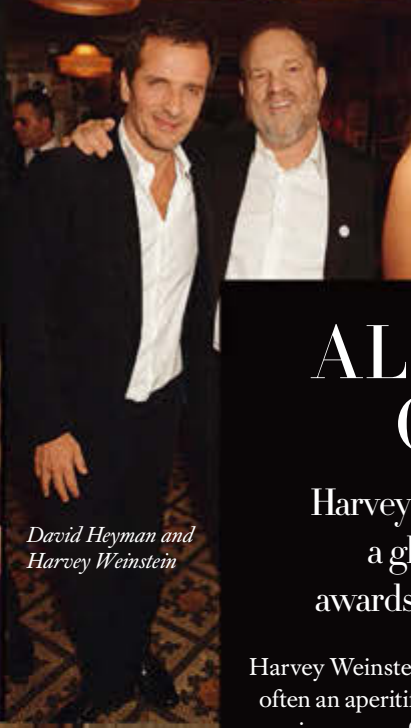
Damian Lewis, Amy Adams and Evgeny Lebedev





Alicia Vikander





David Heyman and Harvey Weinstein



Holliday Grainger and Douglas Booth



Sam Claflin and Laura Haddock

ALL-STAR CAST

Harvey Weinstein hosted a glamorous VIP awards-season warm-up

Harvey Weinstein's intimate pre-Bafta dinner is often an aperitif, whetting appetites before the main course of awards night. A riot of bright young things from the silver screen poured into Mayfair's Little House; from Holliday Grainger and Douglas Booth, to *The Wire* co-stars Dominic West and Idris Elba, who gave each other bear hugs that betrayed deep affection. Meanwhile, starlets Cressida Bonas and Immy Waterhouse dazzled alongside Kristin Scott Thomas and Benedict Cumberbatch. After a dinner of tuna tartare, fillet steak and Grey Goose bespoke espresso martinis, guests were given a beautiful leather-bound Burberry notebook in which to record the splendour of the days that followed.

For more exclusive pictures from the awards parties, visit www.harpersbazaar.co.uk/awards-season.



Cressida Bonas and André Balazs



Benedict Cumberbatch





James Norton





Immy Waterhouse



Idris Elba and Dominic West

PHOTOGRAPHS: OLIVER HOLMS, GETTY IMAGES

STOCKISTS

A – B

Agnona (020 7493 6464) **Akris** (020 7758 8060; www.akris.ch) **Alberta Ferretti** (020 7235 2349; www.albertaferretti.com) **Alexander McQueen** (020 7355 0088; www.alexandermcqueen.com) **Annoushka** (www.annoushka.com) **Aquazurra** at Selfridges (0800 123400; www.selfridges.com) **Astley Clarke** (www.astleyclarke.com) **Balenciaga** (020 7317 4400; www.balenciaga.com) **Bally** (020 7499 0057; www.bally.co.uk) **Barneby Gates** (01672 560240; www.barnebygates.com) **Bella Freud** (www.bellafreud.com) **The Bloomsbury Workshop** (020 7405 0632; www.bloomsburyworkshop.com) **Bottega Veneta** (020 7838 9394; www.bottegaveneta.com) **Browns** (020 7514 0039; www.browns.com) **Brunello Cucinelli** (020 7287 4347; www.brunellocucinelli.com) **Bulgari** (020 7838 8805; www.bulgari.com) **Burberry** (www.burberry.com)

C – D

Canopy Designs (www.canopydesigns.com) **Capezio** (020 7379 6042; www.capezio.co.uk) **Carolina Herrera** (020 3441 0965; www.carolinaherrera.com) **Cartier** (020 3147 4850; www.cartier.co.uk) **Casadei** (www.casadei.com) **Céline** (020 7491 8200; www.celine.com) **CH Carolina Herrera** (020 7581 3031; www.carolinaherrera.com) **Chanel** (020 7493 5040; www.chanel.com) **Chanel Fine Jewellery** (020 7493 1224; www.chanel.com) **Charlotte Olympia** (020 7499 0145; www.charlotteolympia.com) **Charlotte Tilbury** (www.charlottetilbury.com) **Chloé** (020 7823 5348; www.chloe.com) **Chopard** (020 7409 3140; www.chopard.com) **Christopher Kane** at Harrods (020 7730 1234; www.harrods.com) **Coach** (020 3141 8901; www.coach.com) **David Morris** (020 7499 2200; www.davidmorris.com) **De Beers** (020 7758 9700; www.debeers.co.uk) **De Grisogono** (020 7499 2225; www.degrisogono.com) **Diane von Furstenberg** (020 7499 0886; www.dvf.com) **Dior** (020 7172 0172; www.dior.com) **Dolce & Gabbana** (020 7659 9000; www.dolcegabbana.it) **Donna Karan** (020 7479 7900; www.donnakaran.com) **Dries Van Noten** at Harvey Nichols (020 7235 5000; www.harveynichols.com)

E – F

Eileen Fisher (020 7487 1120; www.eileenfisher.com) **Emporio Armani** (020 7823 8818; www.armani.com) **Erdem** at Net-A-Porter (www.net-a-porter.com) **Escada** (020 7580 6066; www.escada.com) **Fabergé** (020 7491 7256; www.faberge.com) **Fendi** (020 7927 4172; www.fendi.com) **Fortnum & Mason** (020 7734 8040; www.fortnumandmason.com)

G – I

Gaspar Gloves (www.gaspargloves.com) **Georg Jensen** (020 7499 6541; www.georgjensen.com) **George Smith** (020 7384 1004; www.georgesmith.co.uk) **Gianvito Rossi** (www.gianvitorossi.com) **Giorgio Armani** (020 7235 6232; www.armani.com) **Givenchy by Riccardo Tisci** (www.givenchy.com) **Gucci** (020 7235 6707; www.gucci.com) **H&M** (020 7318 3091; www.hm.com) **Harrods** (020 7730 1234; www.harrods.com) **Henry Holland** (www.houseofholland.com) **Hermès** (020 7499 8856; www.hermes.com) **Huishan Zhang** (020 7209 8756; www.huishanzhang.com) **Intimissimi** (www.intimissimi.com)

J – L

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M – N

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NANCY VUU THE LUXURY COUTURE BRAND FOR CHILDREN AND TEENS

Interview with Nancy Vuu, the designer.

Q: Tell us about yourself.
A: I am so grateful to have had the opportunity to pursue my passion for design and for photography. I adore designing for children, and I'm also a contributing fashion photographer for Vogue Italia. I have to say though, that being a mom to the four sweetest souls and the wife of an incredibly loving and supportive husband is what is most rewarding to me.

Q: Tell us more about what your dreams and passions as an artist are.
A: As a fashion photographer, my focus is uniquely styling and then capturing the essence of childhood beauty and innocence. As a luxury children's couture designer, it is my privilege to adorn children in beautiful garments that are more than just clothing - I design pieces that encompass their hopes and dreams that will last generations to come.

Q: What do you mean by dreams that last for generations?
A: The beauty of our garments is magnified by their purpose. Each piece is meticulously crafted with the utmost attention to detail and quality. Once made, each piece is given a name that holds a beautiful virtue and blessing to be bestowed upon the child it adorns. Made with purpose and assignment, each piece is sent to remind the child that they are deeply loved and of royalty. Our hope is that by instilling these truths and building confidence, young children will dream big dreams and inspire the generations that follow them.

Q: Can you tell us a little about your clothing brand.
A: NANCY VUU is a luxury couture brand for children and teens.

Q: We love your fashion statement! **BE BOLD. BE ELEGANT. BE DIFFERENT. BE YOU. THIS IS STYLE.** Tell us what this means to you.
A: I love being bold and surpassing boundaries, I love to think outside of the box while remaining true to myself. As a women of faith, what this really means to me: Be bold for Christ. Be elegant because we are of royalty. Be different because Christ has called us to be different than of this world. Be You. To find our identity in Christ. Too many times we let the world tell us our worth. But we need to seek our worth in the Lord. Each of us is deeply loved and wonderfully made.

Q: We see that in less than a year of launching your clothing line, your brand has already hit the children's fashion industry by storm, made 6 covers, and is now recognized globally. That is incredible! What do you account your success to?
A: I know exactly what has accounted for our success, and it's definitely not who I am or what I've done. But it is God's amazing grace and provision that has carried us here. God is good! I am grateful for my parents who taught me the most important thing: To Believe. My husband, for giving me the freedom to soar. And my sister Caroline Nguyen who is my right hand and my biggest supporter.

Q: What are you future goals?
A: We hope to show at London, Paris, Milan & Dubai Fashion Week in the near future. And as doors open, we would love to have a presence in China, Japan and Seoul Korea.

"Nancy Vuu, remember that name!" - KiDs Magazine France

"VUU's designs have a refreshing youthful voice while still maintaining a high-fashion edge." - LA SPLASH

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Marilyn Monroe photographed by Cecil Beaton for the September 1956 issue of Harper's Bazaar

HOW BAZAAR

Iconic moments from our archive revisited. This month: Cecil Beaton captures the girlish innocence of Marilyn Monroe

By SASHA SLATER

Marilyn Monroe was photographed by Bert Stern in nakedly provocative, raw shots; in the Hollywood studios' publicity stills she was all glossy sheen and wide, gleaming-toothed smiles. But nowhere is she more touching than in this image, captured by Cecil Beaton for the September 1956 issue of *Harper's Bazaar*. Far from requiring an army of stylists and assistants, Monroe arrived at the Ambassador Hotel in New York for the shoot alone, carrying two dresses, one white, one black, and proceeded to do her own make-up. Beaton provided the props – some daisies, a stuffed bluebird, scarves – and dressed the set himself in what he described as a 'Japanese art nouveau manner'.

Already a huge star by this time, Monroe had dazzled in *The Seven Year Itch* and *Gentlemen Prefer Blondes*; she was dating Arthur Miller while shooting *The Prince and the Showgirl* with Laurence Olivier. But Beaton's Marilyn is still an ingénue. In a piece accompanying the photographs, he writes of her as 'a little girl's caricature of Mae West… an urchin pretending to be grown up'. The shoot itself was a whirlwind: 'She is strikingly like an over-excited child asked downstairs after tea. The initial shyness over… she romps, she squeals with delight, she leaps on to the sofa. She puts a flower stem in her mouth, puffing on a daisy as though it were a cigarette. It is an artless, impromptu… infectiously gay performance. It may end in tears.'

Whatever else went wrong in the actress' life, this encounter didn't. She even liked what the photographer wrote, framing this image of her holding a carnation – her favourite from the shoot – with a copy of Beaton's words and displaying them on a side table in the sitting-room of the Upper East Side apartment she shared with Miller. □

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